

Debunking Brown's campaign lies [p.13]

# GUARDIAN

The Best of the Bay ... Every Week

## THE CLEAN SLATE 2000

Complete endorsements — clip and take to the polls

### NATIONAL

**PRESIDENT** ... Ralph Nader

**SENATE** ... Medea Benjamin

**HOUSE OF REPRESENTATIVES**

Dist. 6 ..... Lynn Woolsey

Dist. 7 ..... George Miller

Dist. 8 ..... No endorsement

Dist. 9 ..... Barbara Lee

Dist. 10 ..... Ellen Tauscher

Dist. 12 ..... Tom Lantos

Dist. 15 ..... Mike Honda

### CALIFORNIA

#### SENATE

Dist. 3 ..... No endorsement

Dist. 7 ..... Tom Torlakson

Dist. 9 ..... No endorsement

Dist. 11 ..... Byron Sher

#### ASSEMBLY

Dist. 12 ..... Kevin Shelley

Dist. 13 ..... Carole Migden

Dist. 14 ..... Dion Aroner

Dist. 16 ..... Audie Bock

#### BALLOT MEASURES

Prop. 32 ..... Yes

Prop. 33 ..... Yes

Prop. 34 ..... NO, NO, NO

Prop. 35 ..... No

Prop. 36 ..... Yes

Prop. 37 ..... No

Prop. 38 ..... ND, NO, NO

Prop. 39 ..... Yes

### SAN FRANCISCO

#### BOARD OF SUPERVISORS

Dist. 1 ..... Jake McGoldrick

Dist. 2 ..... No endorsement

Dist. 3 ..... Aaron Peskin

Dist. 4 ..... Leland Yee

Dist. 5 ..... Matt Gonzalez

Dist. 6 ..... Chris Daly

Dist. 7 ..... Elbert "Bud" Wilson

Dist. 8 ..... Eileen Hansen

Dist. 9 ..... Tom Ammiano

Dist. 10 ..... Marie Harrison

Dist. 11 ..... Gerardo Sandoval

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Eric Mar, Mark Sanchez,

Mauricio Vela, Jill Wynns

#### COMMUNITY COLLEGE

#### BOARD

R. Scott Brown,

Christine Gaddi, Joan McClain,

Julio Ramos

#### BALLOT MEASURES

Prop. A ..... Yes

Prop. B ..... Yes

Prop. C ..... Yes

Prop. D ..... YES, YES, YES

Prop. E ..... Yes

Prop. F ..... YES, YES, YES

Prop. G ..... ND, NO, ND

Prop. H ..... YES, YES, YES

Prop. I ..... No

Prop. J ..... Yes

Prop. K ..... NO, NO, ND

Prop. L ..... YES, YES, YES

Prop. M ..... No

Prop. N ..... YES, YES, YES

Prop. O ..... YES, YES, YES

Prop. P ..... YES, YES, YES

Prop. Q ..... No

Prop. R ..... Yes

### OAKLAND

#### OAKLAND CITY COUNCIL

At-large ..... Rebecca Kaplan

Dist. 3 ..... Nancy Nadel

#### OAKLAND SCHOOL BOARD

Dist. 3 ..... Gregory Hodge

Dist. 7 ..... No endorsement

#### BALLOT MEASURES

Measure H ..... No

Measure I ..... Yes

Measure J ..... Yes

Measure K ..... Yes

Measure L ..... No

### BERKELEY

#### CITY COUNCIL

Dist. 2 ..... Margaret Breland

Dist. 3 ..... Maudelle Shirek

Dist. 5 ..... Tom Kelly

Dist. 6 ..... Norine Smith

#### BERKELEY SCHOOL BOARD

John Selawsky, Joaquin Rivera

#### BERKELEY RENT

#### STABILIZATION BOARD

Matthew Siegel, Paul Hogarth,

Max Anderson, Judy Ann Alberti

#### BALLOT MEASURES

Measure AA ..... Yes

Measure BB ..... Yes

Measure P ..... Yes

Measure Q ..... Yes

Measure R ..... Yes

Measure S ..... Yes

Measure T ..... Yes

Measure U ..... Yes

Measure V ..... Yes

Measure W ..... Yes

Measure X ..... Yes

Measure Y ..... YES, YES, YES

Measure Z ..... Yes

### EAST BAY

#### AC TRANSIT BOARD

Ward 1 ..... Joe Wallace

Ward 2 ..... Joyce Roy

#### BART BOARD

Dist. 3 ..... Roy Nakadegawa

Dist. 7 ..... John Miché

Dist. 9 ..... Tom Radulovich

#### EAST BAY REGIONAL

#### PARK DIST.

Ward 2 ..... Robert Herrick

Ward 4 ..... No endorsement

#### EAST BAY MUNICIPAL

#### UTILITIES DIST.

Ward 5 ..... Doug Linney

Ward 6 ..... No challenger

#### PERALTA COMMUNITY

#### COLLEGE BOARD

Ward 4 ..... Darryl G. Moore

### ALAMEDA COUNTY

#### SUPERVISOR

Dist. 4 ..... Nate Miley

#### SUPERIOR COURT JUDGE

David Krashna

#### INITIATIVES

Measure A ..... Yes

Measure B ..... Yes

Measure C ..... No

Measure D ..... Yes

Measure E ..... Yes

### SANTA CLARA COUNTY

Measure A ..... NO, NO, NO

### MENDOCINO COUNTY

Measure G ..... Yes







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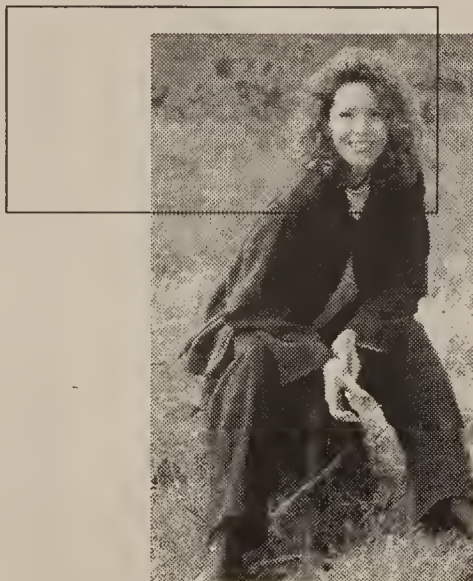
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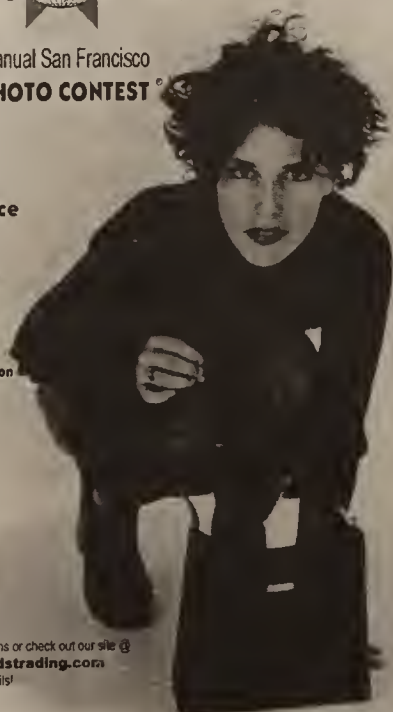
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## in this issue

**M**y sister is a stockbroker. My brother is a construction contractor. A generation ago you might have figured people in their line of work would be likely to vote for a Republican.

But neither of them would ever consider voting for Bush — and that's not just because they're really smart and share a lot of my political ideals. It's because both of them think that Bush would be a disaster for the economy.

Mary Katherine thinks Bush will erode investor confidence and cause the market to collapse. Michael thinks that Bush will drive a lot of his friends into the unemployment lines. "Everyone I know in the trades is voting for Gore," he told me recently. "They all remember the last time a guy named Bush was president, when none of us had any work."

It's an interesting comment on how this race is shaping up. (Among other things, it makes me wonder who, exactly, is voting for Bush, if the construction workers and the stockbrokers are voting for Gore.)

Me, I'm voting for Ralph Nader, much to the chagrin of my sister, who thinks Nader's going to throw the

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race to Bush. I really don't think that's going to happen. My bet, a week before the election, is that Gore pulls it out by winning Pennsylvania, Ohio, Oregon, and maybe even Florida, although Bush is tied with him or maybe even ahead in the popular vote. And Nader walks away with just about the 5 percent he needs to qualify the Green Party for federal funding, mostly on the strength of votes from places like New York and California, where Gore wins by a safe margin anyway. (Nader's vote in the swing states is soft; when people actually get in the voting booth, a lot of them will fall back to the old patterns.)

But whatever happens, I'm thinking about the long term here. And in the long term, if we keep voting from fear, and never from hope, and if we keep scrambling to defend the few rights and freedoms we have and never try to win any new ones, then we've got a pretty bleak future ahead of us.

Besides, I've pretty much given up on national politics. What I'm really doing Nov. 7 is voting Yes on L.

Tim Redmond  
tredmond@sfbg.com

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Live local coverage  
Tues/7. Also find out where you vote and check out Proposition L and K maps and our endorsements.  
[www.sfbg.com/election](http://www.sfbg.com/election)

### Abusing your religion

Charles Kupperman on survival stories in *Ergo Sum*, our new biweekly column on ergonomics.  
[www.sfbg.com/ergo/01.html](http://www.sfbg.com/ergo/01.html)

### Torture colony raided in Chile

S.S. veteran still at large. Martin Lee's *Reality Bites* every Monday.  
[www.sfbg.com/reality/02.html](http://www.sfbg.com/reality/02.html)

### High art

Why you should buy local art in Cicely J. Sweed's final Open Studios report.  
[www.sfbg.com/AandE/35/04/openstudios.html](http://www.sfbg.com/AandE/35/04/openstudios.html)

### OSHA's gap

Ralph Nader says the agency needs to protect workers more in the Public Interest. [www.sfbg.com/nader/124.html](http://www.sfbg.com/nader/124.html)

### Democracy now!

Pacifica cracks down on flagship program in Norman Solomon's *MediaBeat*. [www.sfbg.com/MediaBeat/141.html](http://www.sfbg.com/MediaBeat/141.html)

### I, Senator

Medea Benjamin's free e-book in the tradition of Upton Sinclair.  
[www.sfbg.com/election/medea](http://www.sfbg.com/election/medea)

### More than a month

Breast Cancer Action calls for a new agenda in *Focus on the Corporation*.  
[www.sfbg.com/focus/106.html](http://www.sfbg.com/focus/106.html)

### TV picks

The restored *Rear Window* — on AMC, Thurs/2, 7:30 p.m. — and other TV picks. [www.sfbg.com/media/tv](http://www.sfbg.com/media/tv)

### Nessie returns

Terrorism and HERF guns in the *Nessie Files*. [www.sfbg.com/nessie/29.html](http://www.sfbg.com/nessie/29.html)

### Björk's film debut

Anhoni Patel watches *The Juniper Tree* in *VHS Nation*. [www.sfbg.com/AandE/vhs/11.html](http://www.sfbg.com/AandE/vhs/11.html)

### Yo, cruel world

*Looseleaf*, new short fiction every Thursday by Dan Leone.  
[www.sfbg.com/looseleaf/56.html](http://www.sfbg.com/looseleaf/56.html)

### Part-time lover

Doing the master-slave thing 24/7 can be exhausting. Andrea Nemerson's *alt.sex.column*. A new, uncut asc posts at noon every Friday.  
[www.sfbg.com/asc/178.html](http://www.sfbg.com/asc/178.html)

### Seeking submissive

The Truth Hurts, Mistress Marisha's BDSM Q&A, goes online every Wednesday. [www.sfbg.com/truth/72.html](http://www.sfbg.com/truth/72.html)

### Songs of freedom

Hopping freights in *Off Trail*.  
[www.sfbg.com/offtrail/04.html](http://www.sfbg.com/offtrail/04.html)

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# letters to the editor

## Liberals for Gore

As a longtime supporter of your political endorsements, I am troubled that you are supporting Ralph Nader for president at a time when a vote for Nader equals a vote for Bush — and enough votes for Nader could well result in Bush's election to the presidency [Endorsements, 10/25/00]. Gore and Bush are not simply two talking heads with similar agendas. Bush, if elected, will appoint at least three, and possibly four, Supreme Court justices who are likely to overturn *Roe v. Wade* and rescind a woman's right to choose. Voters should also weigh the potential disastrous impact a conservative Supreme would have on environmental concerns. Gore's victory is critical to safeguard women's rights and protect the environment from assured abuse. I urge all thoughtful liberals to vote Gore!

Stephanie Costanza  
San Francisco

## No painless protest

Think voting for Ralph Nader is a painless way to register a protest vote? Think again.

This election, the closest in 40 years, offers a clear choice between the two candidates who can win. (Ralph Nader is not one of the two.) Al Gore has the best environmental record of anyone who's ever run for president, evidenced by his longtime commitment to preserving the environment. George Bush and Dick Cheney are two oilmen whose primary environmental platform is to pillage the Alaska wilderness and eventually the California coastline looking for a few

days' supply of oil. We can count on Bush to do for America what he's done for Houston (make it America's smoggiest city), and we can count on Cheney to do for America what he did for Halliburton (prompt a federal investigation of corruption in that company).

In 1968, many people were disillusioned and said it didn't matter who was elected. We ended up with eight years of Richard Nixon and Gerald Ford, and Nixon's appointee, Chief Justice William Rehnquist, is still on the Supreme Court. In 1980, some folks voted for John Anderson because they said it didn't make a difference, and we ended up with eight years of Ronald Reagan.

I've always supported and fought for the very causes Ralph Nader says he holds dear: consumer's rights and the environment. To those of my friends thinking of voting for Ralph, I close with two simple questions: how will you feel on Nov. 8 if he costs Al Gore the election and we end up with Bush as president and the Republicans controlling both houses of Congress and the Supreme Court? And will you be better off four years from now than you are now?

Karl Olson  
San Francisco

## Step aside

This country does not dare risk another Bush presidency, but if Gore and Nader do end up splitting the left-of-center vote, a Bush presidency is almost assured. As difficult and as distasteful as it may be for his supporters to accept, for the good of the country and the good of the progressive movement, the time has

come for Gore to step aside.

Ronald O. Richards  
Los Angeles

## Promote home ownership

How disappointing that the *Bay Guardian* could not see past its own myopic view of San Francisco enough to endorse a longer-term resident for District 11 [Endorsements, 9/27/00]. Your evaluation of me is that I am a "legitimate community leader" who is "putting homeowners before renters" in my campaign. It would benefit the *Bay Guardian* to realize that simply because I am a homeowner does not mean I am the mortal enemy of S.F. renters. It is my belief that renters are done a disservice by your trying to keep them marginalized and not promoting home ownership as a way to reduce evictions and exploitation.

Douglas Moran  
Candidate for Board of Supervisors,  
District 11  
San Francisco

## Jaicks and Brown

In your Sept. 27 endorsement issue, you describe Agar Jaicks as an "attractive candidate" for supervisor in District Five.

Agar has repeatedly insisted he is beholden to no one, will not run for higher office, and will vote his independent conscience on all issues that come before the board.

Proof of his independence from the mayor, in particular, has been shown by his vocal support of Proposition L — omitted from your analysis — which is the stronger of the initiatives designed to rein in the expansion of the dot-com industries.

Allen Ainsworth  
San Francisco

## Bread and roses

As we go to the polls on Nov. 7, we should remember that we need both bread and roses. Only if Prop. L passes can we rest assured that the mariachi bands will still make music in the Mission; that the flamenco dancers will continue to snap and swirl in their gorgeous costumes, and that the Aztecs' drumbeat will keep our feet moving forward to a better future. Let San Francisco be San Francisco again! Vote No on K and Yes on L!

Lee Heller  
San Francisco

## No backroom deals

I would like to set the

## Voter registration problems?

We've received a number of calls from people who registered to vote with the official California voter registration forms inserted in the *Bay Guardian* — and some from people who have registered through other means, including the Department of Motor Vehicles — who say they have not been able to confirm with the San Francisco Department of Elections that they are, in fact, registered.

Beth Miller, a spokesperson for the Secretary of State's Office, told us that California has had record voter registration this year, and that the volume of new registrations has caused some backups and delays. However, she said that (barring some unexpected prob-

lems with the Postal Service) as long as the form was postmarked by Oct. 10, the registrations should be processed by election day. Check this week with the San Francisco Department of Elections at (415) 554-4375 — and be sure to have handy your voter registration stub, with its serial number.

If the city still doesn't have a record of your registration, you can vote through a provisional ballot, available at the polling place. Bring your registration stub. You can find your polling place at <http://vote2000.ss.ca.gov>. Those ballots will be checked against state and local records.

Some day, state officials will have the political courage to institute election day registration, and these problems will be over.

record straight about the Friends and Foundation of the San Francisco Public Library's involvement in the Library's Branch Facilities Plan. An essential step in initiating the branch renovations and preparing competitive applications for the statewide Prop. 14 public library construction funds is the development of a Branch Facilities Plan, for which we had no funding available, but which the Friends and Foundation have agreed to fund. The Library Commission has accepted the funding to support this project, which has been approved by the Board of Supervisors, and the funds will be disbursed and monitored by library staff who work under the direction of the Library Commission, not the Friends and Foundation.

The Friends and Foundation have a legacy of giving to the library for all manner of programs, services, and special projects without an expectation of special consideration. The MOU between the Friends and Foundation and the SFPL, when it is finally drafted, will describe the true nature of the relationship. Rest assured, there is no backroom dealing, no quid pro quo, and suggestions to this effect are unfair and patently false.

Charles Higuera  
President,  
San Francisco Public Library  
Commission

## In praise of Hodges

Sylvester Hodges has made a greater progressive impact on American educational politics than many of the rest of us who boast our progressive ideas but have not made as much of a difference. I first encountered Sylvester 11 years ago when he was trying to prevent a group of politicians from taking control of the Oakland School District away from the people of Oakland. I had expected the advocates of democracy to come from North Oakland progressives. I was wrong. Only Sylvester argued immediately that the Oakland community would be disenfranchised if California's conservative state government began running the schools. While a coalition of supposed liberals tightened the noose around

Oakland's impoverished neck, he outsmarted them by finding independent financing to fund a looming debt. The importance of his analysis was demonstrated when the state actually took over the Richmond Schools and immediately slashed both teachers' pay and children's programs.

I met up with Sylvester again when the state was trying to force school districts to purchase a set of textbooks opposed by every civil rights organization in the state. Again my fellow progressives buckled to political pressure, while Sylvester argued against spending taxpayer money on books that distorted the history of Oakland's ancestors. Again he won the day, and the publishing industry has been forever changed by the headlines that accompanied Oakland's rejection of this social studies series.

Not a wealthy man, Sylvester carried on an impeccable career as a Community Services manager at the same time. He chairs the Paul Robeson Centennial Committee and, like the man it honors, he has been frequently slandered but is too principled to sell himself to any political machine.

Kitty Kelly Epstein  
Oakland

## For the record

In last week's issue ("Endorsements," 10/25/00), we misidentified the political consultant that is doing the direct-mail campaign against Proposition L. The flyers were written by Teris and Jaye, not by Robert Barnes.

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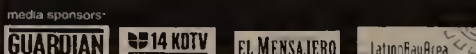
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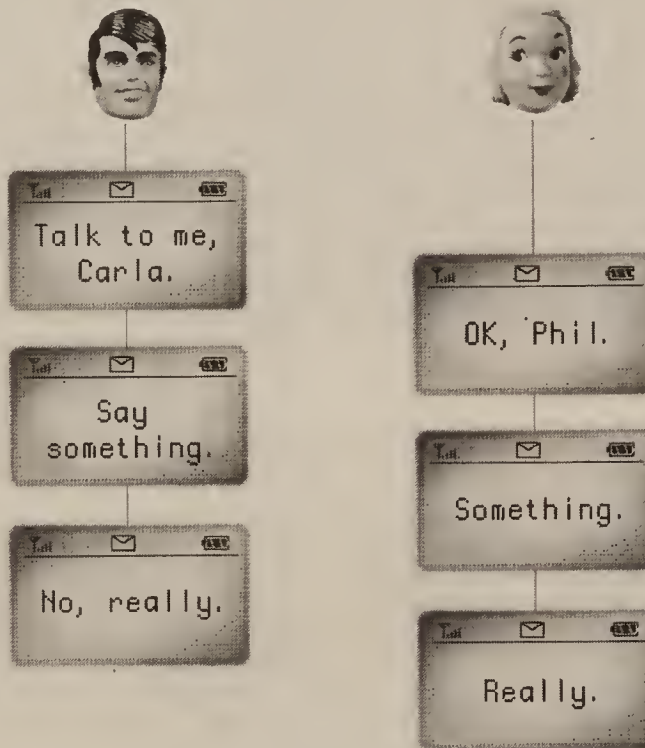
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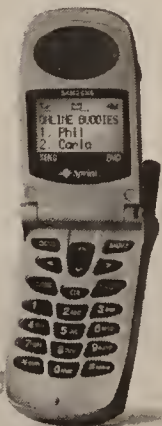
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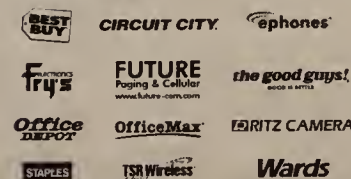
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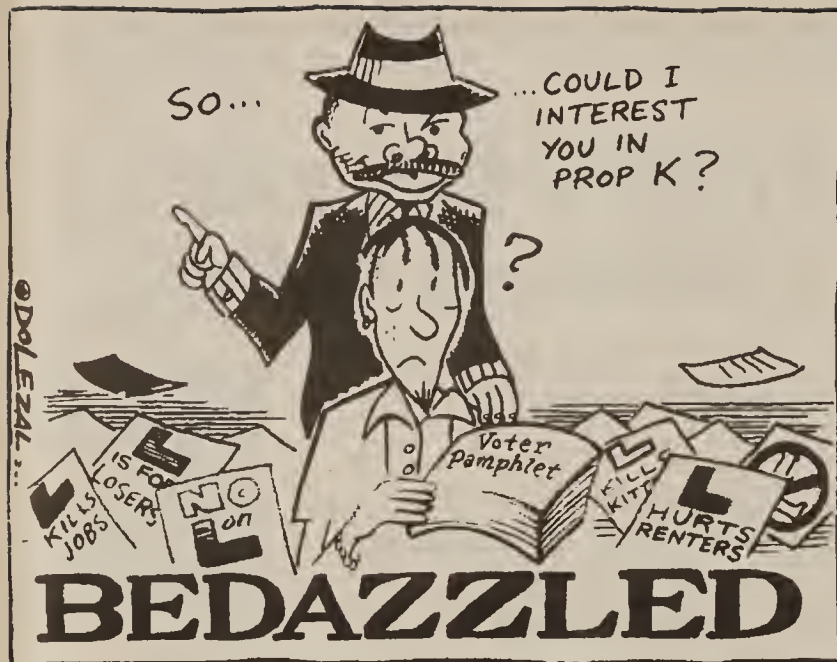
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**opinion**  
by dennis antenore

# Ending backroom planning

Proposition L has at its core a belief in the fundamental right of San Franciscans to participate in planning for the future of the city. It would put in place a system of open and public participation in the planning process.

Proposition K, on the other hand, has at its heart the conviction that the development process must be insulated from public participation and pressure and made safe for city hall-approved developers. It perpetuates a system of favoritism to developers and speculators — a system that operates behind closed doors and almost completely ignores public input. The current administration has fostered the creation of loophole after loophole in our planning laws, to the point where it's not unfair to say that the law is being ignored and that the neighborhoods have been muscled out of any true participation in planning.

Probably the most fundamental flaw in the proposition is that it would create a "development czar" to be appointed by Mayor Willie Brown to a 10-year term. That czar would have personal control over the planning process long after he leaves office. That person would be given virtually unfettered control over the flow of planning information regarding future office development.

The Planning Commission and Planning Department, as well as the elected Board of Supervisors (and thus the general public), would be removed from the responsibility for tracking the impact of development on our housing and transportation infrastructures. The primary responsibility of the new czar would be to "recommend new areas for commercial office development." The hidden decisions of the mayor and the developers would thus be insulated from any meaningful public input.

The proposition also repeals authority granted to the elected Board of Supervisors by the voters in

1986 to reduce the amount of annual new office development if the supervisors conclude that it would overwhelm the city's transportation and housing infrastructure. The removal of this authority and the creation of the "development czar" just as we are returning to a district-elected board is no coincidence. It is nothing less than an attempt to avoid any true participation of San Franciscans in the planning process.

Prop. L would, in contrast, attempt to fix the current broken system by proposing four fundamental approaches. First, it would close cynically created loopholes that have allowed the unchecked invasion of "dot-com" and "live-work" developments at the expense of our neighborhoods and local businesses. Second, it would institute "priority policies" to guide future development and create linkages between new commercial office development and increases in affordable housing, transit, and traffic improvements as well as protections for existing neighborhoods, small businesses, nonprofits, and arts organizations. Third, Prop. L would create a

temporary moratorium on "dot-com" development in five specific neighborhoods that have been most devastated by runaway development. The moratorium would remain in place until plans for those neighborhoods have been created with full neighborhood participation that reflect the new "priority policies." Last, Prop. L would create a more tamperproof and legitimate annual limit on the development of new office space.

Prop. L not only offers San Franciscans real planning for our future, but also an effective voice in that future. Vote yes on Prop. L to save San Francisco. ❖

Dennis Antenore is a former planning commissioner and coauthor of Proposition M in 1986.

The law is being ignored and the neighborhoods have been muscled out of any true participation in planning.

## editorials

# Reject Brown's lies

The stakes are as high as they've been in 30 years. The future of San Francisco is on the line. And the level of campaign lies and sleaze is as bad as anything we've ever seen.

On Nov. 7 San Francisco voters will decide whether this is a city that will allow low-income people, working-class people, retired people — people who've lived here for years and never gotten rich — to have a fighting chance at keeping their homes.

The outcome of the election will determine whether San Francisco can still be a place that welcomes refugees from the rest of the world, a place where it's possible to get a start without a high-paying job or a trust fund. If the progressives and neighborhood forces that are trying to take back the city are successful, there may still be hope for musicians, artists, dancers, writers, poets, and the city's cultural legacy.

But it's not at all a sure thing. The developers and big-business types who are making great fortunes by transforming the city into an enclave for the rich — and Mayor Willie Brown, who has handed them the keys to the back rooms where city policy is made — don't want to let go of their power.

And they're distinctly getting nervous. They're fighting on a whole lot of fronts — trying to stop Proposition L, the slow-growth measure that has wide-

spread support, as well as Propositions H and N, two tenant-backed measures that would slow evictions, and Proposition O, which would take some of the money out of local politics, and scrambling in 10 districts to prevent a reform-oriented, independent majority from winning election to the Board of Supervisors.

And they can't openly use Brown as their front person, because his popularity is so low that he might actually hurt some of their causes.

So the soft money is pouring in — more than \$2 million to defeat Prop. L alone, another \$500,000 in the supervisors races. It's fueling campaign material that's so misleading we can only call it lies.

As Cassi Feldman reports on page 14, the developers are resorting to truly Orwellian language to attack Prop. L. The consultants running the No on L campaign have been forced to concede the issue: They can't argue that uncontrolled growth is good for San Francisco. They can't argue that building high-rise offices in residential neighborhoods is sound planning policy. They can't claim that the city can handle the impacts of the massive new developments, or that the developers will pay enough in fees to cover the costs.

So instead they're trying to argue that Prop. L was hatched in secret (it's been the result of an open process developed over many months), that it won't protect the neighborhoods (even though it bans new office construction in the Mission, SoMa, and Potrero Hill), that it doesn't address affordable housing (even though new office development is one of the biggest factors driving up housing costs), that it will drive up rents for small businesses (as if the uncontrolled office boom that's been going on hasn't already done that), and that it's "backed by the city's most notorious landlord" (in order to defuse the fact that the real notorious landlords are spending millions to defeat the measure, the No on L campaign is targeting Clint Reilly, who has always backed slow-growth measures and who helped put Prop. L on the ballot.)

The residential landlords who are trying to defeat the pro-tenant measures are playing the same game. In real estate offices all over town, signs are showing

up that say "No on N — Bad for tenants." Actually, Prop. N makes it harder for speculators to evict tenants through a loophole in the law regulating the conversion of rental units to condos.

The soft-money influence on the district supervisors race is every bit as disturbing.

In District Four, for example, incumbent supervisor Leland Yee is facing a barrage of hit pieces financed with soft money apparently coming from allies of Brown. We don't always agree with Yee, but he's an independent supervisor who doesn't vote in lockstep with the mayor — and thus Brown and his allies are out to get rid of him.

The attack pieces aren't addressing issues in the district — they're full of nasty personal dirt that some investigator dug up on Yee. And it's hard to respond: The group that supposedly paid for the ads, Chinese Americans for a Better San Francisco, isn't a grassroots group of Chinese Americans at all (much less a group of District Four residents). It's a front for the same sleazy soft-money operation run by the consulting firm of Barnes, Mosher, Whitehurst that is funneling cash from big developers, business leaders, and downtown corporations into almost all of the districts

on behalf of Brown and his allies.

Prop. O would go a long way to address that. The measure would institute limited public financing in supervisorial races — and restrict the amount of soft money that so-called independent expenditure committees could raise and spend. It would also require immediate, full disclosure of the source and amount of soft-money spending — information that is not always available until after election day.

It's not the most prominent or talked-about measure on the ballot, but it's one of the most important.

The Brown-Burton machine, which has had a lock on local political power for years, is showing some serious cracks. There's too much frustration with too many evictions, too many neighborhood businesses destroyed, too many San Francisco treasures lost, too many years of corruption. And there's too much political energy right now in this city for the powers that be to contain.

Nov. 7 could be a turning point in the battle to take back San Francisco. Vote yes on L, yes on H and N, yes on O — and yes for our clean slate of independent candidates for the Board of Supervisors. Vote early, vote often, and vote as if the city — and your future here — depended on it. ❖

**P.S.** Even the San Francisco Examiner and the San Francisco Chronicle, which have been dependable allies of the local power structure, aren't following the machine line. For the entire history of the joint operating agreement, the two papers' endorsements have been nearly identical — and almost always in line with the machine. Now, in the first post-JOA election, the Ex endorsed only four machine candidates for supervisor (Yaki, Newsom, Teng, and Leno), and the Chron endorsed only two more (Owens and Hsieh). The Chron even came out against Brown's Prop. K — and endorsed Prop. O. Both papers, however, opposed Prop. L and both of the pro-tenant initiatives. And in a sign of things to come, the Independent, owned by the family that now owns the Examiner (through a deal orchestrated in part by Brown), endorsed 8 of 11 machine candidates.



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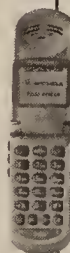
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### Election notebook

#### State of the lies: Brown speech delivers for developer friends

Willie Brown rolled the political dice Oct. 23 when he used the mayor's annual State of the City address as a bully pulpit to blast Proposition L, the reasonable-growth initiative backed by housing and neighborhood activists.

Brown's approval rating is not exactly soaring, and the political consultants handling the No on L campaign reflect that: the mailers pitching voters not to support L don't even mention his name, much less his position on the issue.

But the developers and their lobbyists, who poured more than \$200,000 into his reelection campaign, clearly wanted the mayor to speak out.

So he couldn't help himself, and he went for the risky option: he delivered a stinging oration that attacked Prop. L

from both the right and the left, claiming at once that it will destroy the economy and cripple the city's opportunity to build affordable housing.

In the process, he helped make the Prop. L battle a referendum on his administration.

He also made some very foolish arguments. Among them:

- *The soaring number of displaced nonprofits and arts organizations and the high cost of housing is a simple by-product of the city's overall economic prosperity.*

To some extent that's true. But city government has a lot to do with the type and direction of development, and thus the extent of displacement. Under Brown, the city has allowed and encouraged developers to build more than

they should have in areas where the projects have negative impacts on existing neighborhoods.

Brown's planning commission has rubber-stamped live-work developments (often used for offices) and large-scale multimedia office projects, in defiance of the city's growth and planning laws (see "Planning for Profits" 10/18/00). Prop. L wouldn't stop multimedia office growth, but it would direct it to areas around the city's major public transit corridors.

- *That rents are rising so quickly can be explained completely by the free market law of supply and demand.*

In his speech, Brown attributed the fact that the economic boom has "not been great for everybody" to "the old bugaboo of the affordability of where you live." He added: "[There are] more people who want to live here, work here, and invest here and seek treatment here than we have the space or personnel [to deal with].... The great challenge is to ratchet down the demand."

No kidding. This is actually an argument in favor of Prop. L. More offices mean more new employees coming to the city and looking for places to live, and under Brown, office growth has far, far surpassed housing growth.

Brown is hardly ratcheting down the demand. This year alone, the city has already approved four million square feet of office space. Prop. K would allow an additional seven million square feet by the end of next year. That's 44,000 new workers right there.

- *Office development needs to be kept "in places it ought to be."*

The implication, of course, is that Prop. L doesn't do that. Here Brown is attacking the measure from the left — and his argument is a complete lie.

Prop. L is specifically designed to keep offices out of residential neighborhoods, particularly the Mission and Potrero Hill. It's the mayor's Prop. K that opens up new parts of the city to office development.

See "Notebook," page 21

### Daly's city

#### District Six hopeful Chris Daly is taking an unusual route to city hall

By Rachel Brahinsky

"Somehow we're out of Tagalog," Chris Daly says.

It's Saturday morning, and Daly is getting ready to drum up support for his campaign for the San Francisco Board of Supervisors.

"Have we used them all up?" Daly shuffles through stacks of green mailers in six languages, each with different lists of endorsers. Flyers written in Spanish feature immigrants rights advocate Renee Saucedo, while Chinese-language flyers sport a photograph of school board candidate and longtime civil rights activist Eric Mar.

A few minutes later Daly, accompanied by Ron Groshardt and Richard Marquez, two of his main campaigners, heads out to distribute flyers in the Mission Hotel, a single-room-occupancy hotel on South Van Ness Avenue.

Inside the hotel Daly maneuvers the narrow hallways and knocks on doors. Ticking names off of his list of registered voters with a bright yellow pen, he makes his pitch: "Hi, I'm running for supervisor in District Six. Can I give you some information?"

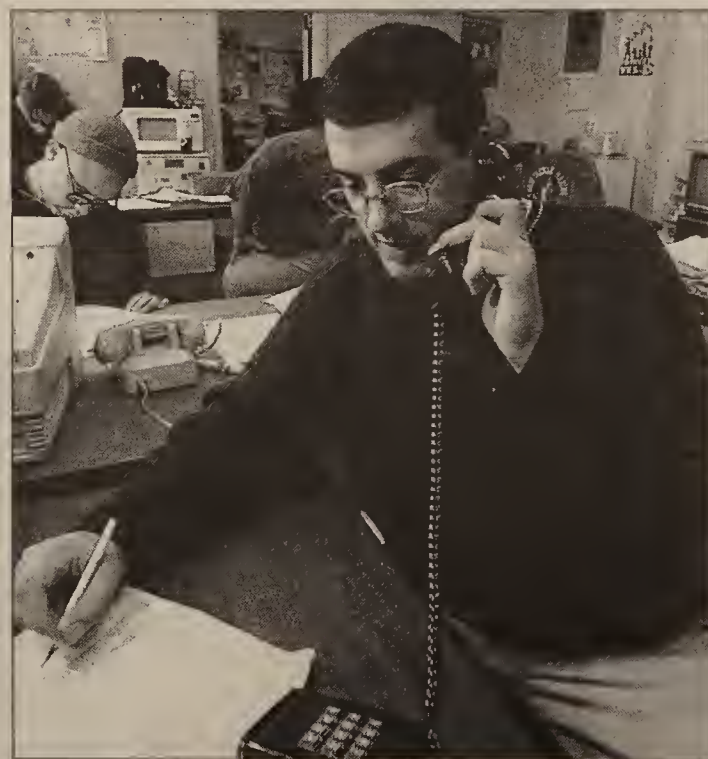
Daly, a 28-year-old white activist turned candidate, is comfortable here in one of the Mission's largest SROs. As cofounder

of the Mission Agenda, a nonprofit that organizes and advocates for poor people's rights, Daly has been in and out of these hotels since 1995.

In his bid for a seat on the board, it's Daly's experience as an organizer, he says, that best qualifies him to represent District Six, one of the poorest in the city. The ward's median income is almost 50 percent lower than that of San Francisco as a whole, and more than two-thirds of the district's residents are renters.

Daly and his crew tell us they see the campaign as an organizing tool, a way to harness the interests of San Francisco's disenfranchised and to bring people out to vote. Whether or not Daly wins, they hope the campaign will encourage tenants and very-low-income residents to vote for key ballot measures affecting those communities, especially Propositions L, N, and H.

"Some of us never thought about voting a couple years ago," James Tracy, Daly's campaign treasurer, told us. "[But we] bring the issues with us as we campaign. We're going to be the only campaign that tries to organize Valencia Gardens. We're going to be the only one that goes to parts of this district where others are afraid to go. We'd go there anyway in our personal and political lives."



**The Daly show:** District Six candidate Chris Daly is a longtime Mission District community organizer.

Loretta Bell, a tenant council representative for a group of SROs in the Tenderloin, has lived in hotels herself for four years. Currently a resident of the Hamlin Hotel on Eddy Street, Bell says her neighbors haven't heard from most of the 16 other candidates in the race. "Chris

Daly's it," she told us. "Nobody else has been approaching us."

Now Daly is counting on these people — renters, activists, immigrants, and other voters who are disaffected from the political system — to put him in office.

See "Daly," page 27

### Election coverage online at [www.sfbg.com/election](http://www.sfbg.com/election)

Tune in to the *Bay Guardian's* Web site on election night for colorful and informative "real time" coverage of national, state, and local races. We'll feature analysis and reporting from more than a dozen election campaign parties. Also, see our chart on Who's Endorsing Whom in the East Bay.

Don't be a passive observer. Whoop it up with the proposition backers and candidates you support. Log onto the *Bay Guardian's* Web site to find out where the campaign celebrations are and what time to show up.

The People's Budget Collaborative poll: check out a detailed survey by anti-poverty groups examining where the supervisorial candidates stand on the People's Budget. This alternative budget project involves some 50 community-based groups advocating more funding for housing, health care, and social services. The Collaborative won \$15 million worth of programs in the 1999 city budget and \$25 million this year.

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## Mail fraud

# How Prop. K mailers steal — and distort — Prop. L's arguments

By Cassi Feldman

Campaign ads aren't exactly known for their veracity. Both sides always try to make the facts work in their favor. But the \$2 million Yes on Proposition K, anti-L campaign doesn't even bother with facts. Wisely realizing that no one is buying Mayor Brown's prodevelopment plan, the Prop. K campaign is deliberately distancing K from the Mayor — and using all of Proposition L's main arguments. It's a classic ploy: co-opt the competition's agenda, then try to bury it with distortion. While Prop. L put out one dense, informational mailer, Prop. K paid the consulting firm of Terris and Jaye \$305,885 to barrage us with images of gooey chocolate cakes, banana peels, and creepy nurses.

The ads are replete with falsehoods and scare tactics, and don't even mention Prop. K. Here's a dissection of one of their worst flyers:

**"Rushed" ... Prop. K is the rush job** The reference to "public review" insinuates that Prop. L backers somehow skirted the law — untrue. Prop. L was the result of months of community planning. Prop. K, on the other hand, was drafted at the last minute with help from developers and downtown lobbyists, and rushed in to the Department of Elections less than five minutes before the filing deadline.

Although K promises to close the loophole that allows dot-com developers to flout the law, the Aug. 9 deadline for filing zoning administrator determination requests was apparently leaked in advance to key lobbyists. Eleven requests were filed in the two days before.

**"Dangerous consequences" ... for real estate speculators** What the flyer doesn't tell you is that more office space alone won't lower rents. "It's like printing money to eliminate the national deficit," said Debra Walker, a Prop. L sponsor, in an Oct. 18 debate. Building owners are being lured by real estate speculators and dot-com CEOs to dump their existing tenants for those who will pay more. In fact, Prop. L fights evictions by keeping dot-com displacers out of neighborhoods and encouraging community input in the planning process.

**"Incomplete" ... in fact, Prop. L helps protect affordable housing** This is a misnomer: no legislation is designed to fix all the world's problems. But Prop. L goes a long way toward protecting affordable housing by checking runaway development that leads to evictions and rent hikes. Meanwhile, K would only worsen the city's housing woes, by allowing office construction to dramatically outpace new housing.

**"Leaves us out" ... because L focuses on at-risk neighborhoods** Office devel-

opment simply isn't a major issue in areas such as Noe Valley, Russian Hill, and the Sunset — that's why Prop. L focuses on specific at-risk areas that need protection now. The vast majority of recent development has taken place in the city's industrial zones: South of Market, Potrero, and the northeast Mission. In fact, Prop. K doesn't protect as many neighborhoods as L: it opens up Telegraph Hill by exempting Port property, and South of Market by repealing a current ban on office construction there.

While claiming to protect neighborhoods, the Mayor's Office of Economic Development and its director (Prop. K campaign chief Emilio Cruz) are enticing new businesses and upper-crust tenants to move into the Mission. The office's Web site calls the working-class district an "opportunity site" because it is "attracting trendy thirtysomethings" and has a "thriving music and restaurant industry," and offers "access to [an] affordable labor pool."

**"Leads to congestion" ... quite the contrary** Prop. L would not "push development outside of city limits." As the *Chronicle* reported Oct. 16, Prop. L actually allows 8.3 million square feet of office space in the next four years, in addition to 7.5 million already slated to be built.

Prop. L would, however, prevent some major out-of-town developers from taking over giant chunks of the city for office space, and it would thereby prevent housing shortages, mass evictions, and congestion. Maybe that's why Prop. K collected \$50,000 from Cleveland-based Forest City Enterprises (developers of the new Bloomingdale's on Market Street), \$25,000 from Portland-based Harsch Investment Properties, \$10,000 from Dallas-based Eikon Investments (developers of the Mission Armory), and \$5,000 from New York-based Chase Western Properties.

**"Backed by a major landlord" ... against \$2 million from developers and Realtors** The Prop. L campaign has never tried to hide the fact that Clint Reilly, landlord and former mayoral candidate, is a big contributor. But Reilly cared about smart growth long before he had a financial stake in real estate. "I've been involved in this issue for 25 to 30 years, and everybody knows it," he told the *Bay Guardian*. If Prop. L is really so great for landlords, why are they funding Prop. K? Two million dollars have poured into the Prop. K coffers largely from landlords, Realtors, and out-of-town developers. ❖

E-mail Cassi Feldman at [cassi@sfbg.com](mailto:cassi@sfbg.com).

## Enlighten Yourself on Proposition L.

### Rushed

Proposition L was written hastily and rushed to the ballot without public review. Complex issues like growth should be well planned before going to the ballot — which is why independent and respected planning groups like SPUR strongly oppose Proposition L.

### Dangerous Consequences

San Francisco faces an acute shortage of office space that is driving out small businesses like corner grocery stores and even doctors and dentists. Proposition L will make the problem worse — that's why Proposition L is opposed by both the Democratic and Republican Parties.

### Incomplete

The key problem facing San Francisco is rising rents and housing scarcity. We need to focus on the whole problem, including the cost of housing. But Proposition L does not address the cost of housing. That's just one of the reasons why Prop. L is opposed by Dianne Feinstein, Nancy Pelosi, John Burton, Carole Migden and Kevin Shelley.

### Leaves Us Out

Proposition L leaves out neighborhoods throughout San Francisco, including the Richmond, the Sunset, Noe Valley, West Portal, West of Twin Peaks, Glen Park, Russian Hill, the Western Addition, the Castro and many others. That's why Prop. L is opposed by neighborhood leaders and groups like the Alice B. Toklas Lesbian and Gay Democratic Club.

### Leads to Congestion

By pushing development outside of city limits, Prop. L means we will still face all of the problems of growth and receive few of the benefits. The new growth will add to urban sprawl, traffic congestion and pollution.

### Backed by Major Landlord

Proposition L was placed on the ballot with the financial help of one of San Francisco's most prominent commercial landlords. Who does Prop. L really help if the largest backer is a downtown landlord?

Proposition L is a rush job. And it shows.

**On November 7, No on L.  
They Win, We Lose.**



## Tenants under attack

### Landlord campaigns against Props. H and N endanger S.F. renters

By Cassi Feldman

George Orwell lives — or so it would appear in landlords' misleading ad campaigns against tenant protection measures H and N. On 20th Street, a window sign urges, "Vote No on N — Stop Evictions." But it's exactly the opposite: passing Proposition N would stop hundreds of evictions by restricting tenancies in common (TICs).

The ad is part of a campaign that is targeting renters but that, if successful, could push many of them out of San Francisco. "If both H and N fail, we would see massive displacement of long-term tenants," said Rebecca Logue-BoVee, executive director of the Housing Rights Committee. "If I lost my home right now, I could not find housing in San Francisco — and that's with a two-income household. Imagine what a fixed-income senior would be left with."

Prop. N would count each TIC sale against the city's condo-conversion cap, limited to 200 a year. Although the opposition claims that TICs are the only way middle-class San Franciscans can afford property here, the National Association of Realtors reported in August that only 8 percent of city dwellers could afford the \$400,000 price tag of an average TIC.

Proposition H would prevent owners from passing on capital improvement costs to tenants. The landlords who oppose it claim that they aren't making enough money, but more than a third of the contributors to the committee against Prop. H list "property owner" as their sole employment — suggesting they're earning plenty.

Given how critical these initiatives are, you would think that tenants would be out in the streets, campaigning loudly for their passage. But so far the high-profile Proposition L has dominated the spotlight, while H and N depend on activists armed with leaflets and posters to get their message out.

In contrast, the No on H and N Committee (a.k.a. the Coalition to Preserve Affordable Housing) has amassed \$108,338, much of it from big landlords. A separate entity, the No on N committee, has collected \$60,938. (Strangely, No on N's most recent campaign finance report only acknowledges \$26,448 in contributions, although an earlier statement shows that the group collected \$34,490 more.

Contributors to the No on N committee include lawyer Andrew Zacks (\$5,000), who has helped slews of landlords evict their tenants, and 33 Realtors from Zephyr Realty firm (totaling \$19,950, including \$5,000 from Zephyr itself). Zephyr Realtors are notorious for their involvement in the 1998 campaign to partially repeal rent control and for informing owners on how to use the Ellis Act to evict tenants and make more money off the sale.

Both groups' donations have financed window signs, slate cards, and newspaper ads. One ad, in the Oct. 26 *Independent*, claims that N is "Bad for owners, worse for tenants." But Prop. N may be tenants' last gasp. According to recent census data, San Francisco has lost 7,500 rental units in the past 10 years, a number that closely parallels the soaring eviction rate.

Observers have also spotted at least one sign in the Castro proclaiming "N is bad for

gays." An anonymous ad in the *Bay Area Reporter* even equates the right to own a TIC with the struggle for gay rights.

"Prop N is bad for gay realtors," responded Robert Haaland, backer of Props. H, N, and L. "Prop. N is good for gays. Buying a home is out of the reach of 90 percent of S.F. What they're suggesting is basically cannibalism. You should achieve homeownership through the eviction of our brothers and sisters in the gay community."

The anti-Prop. H campaign has been equally disingenuous. A new sign insists, "Tenants and owners agreed, Prop. H is bad for renters." Janan New of the No on H and N Committee said this is a reference to an abandoned compromise struck between tenants and landlords in June. But both Ted Gullicksen of the San Francisco Tenants Union and Randy Shaw of the Tenderloin Housing Corporation opposed the deal on behalf of their groups.

In fact, all of the city's major tenant groups support Prop. H and agree that expensive pass-throughs are driving out longtime tenants. Since 1996 capital improvement rent increases have risen more than 300 percent, according to the San Francisco Rent Board. At Northpoint Apartments, a total of \$3 million in capital improvement pass-throughs over the past five years has raised some tenants' rent more than \$100 per month and driven out most of the building's long-term residents.

Gullicksen, a strong Prop. N advocate, worries that if the rising cost and rapid conversion of rental housing isn't stopped, the city will soon lose its 60 percent tenant majority. "This will probably be our last chance to stop them," he said. "If we don't pass N this year, it'll be pretty unlikely we'd be able to do it in a year or two." ♦

E-mail Cassi Feldman at [Cassi@sfbg.com](mailto:Cassi@sfbg.com).

## East Bay developers pony up to kill growth controls

By Lucia Hwang

The pristine rolling hills of eastern Alameda County could soon be carved up into lucrative subdivisions if developers succeed in killing a growth-control measure on next week's ballot.

Subdivision developers stand to make a killing by selling huge luxury suburban homes to new residents flush with Silicon Valley wealth. So they are plowing hundreds of thousands of dollars into a campaign to defeat Alameda County's growth-control Measure D.

One such project is a 12,500-unit development planned in North Livermore, where houses will sell for almost half a million dollars, yielding sales of about \$5 billion. Critics of these sprawling projects charge that developers rake in the cash while the Bay Area loses open space, suffers greater traffic congestion, and chokes on more air pollution.

Developers are ponying up soft money — at as much as \$100,000 a pop — to finance campaign mailers and newspaper ads opposing Proposition D, a measure sponsored by environmentalists and the local Sierra Club, which would prohibit development in rural lands outside of Pleasanton, Livermore, and Dublin.

Campaign filings through Oct. 26 show that the No on Ballot Box Planning Committee, which was only established in August, has raised nearly half a million dollars from construction interests, and spent almost all of it paying the powerhouse lobbying and campaign consulting firm Barnes, Mosher and Whitehurst to produce anti-D, pro-C literature. Known in San Francisco as "BMW," Barnes, Mosher, and Whitehurst is also a major political consultant for pro-business soft-money groups that are fighting San Francisco's Proposition L, a slow-growth measure to protect neighborhoods (see "Elections Notebook," page 13).

The biggest contributors to the campaign against D are: Shea Homes, which anted up \$200,000; Union Enterprises CEO Hong Yao Lin, who pitched in \$150,000; and Weyerhaeuser Venture Company, now called Weyerhaeuser Realty Investors, which donated \$100,000. Shea Homes and Lin are development partners for the North Livermore project.

Layne Marceau, president of Shea Homes of Northern California, told the *Bay Guardian* that the company will probably end up spending \$300,000 to

\$400,000 bankrolling the Committee to compete with the pro-D campaign, Citizens for Open Space in Alameda County. Pro-D forces have raised almost \$900,000 — \$550,000 of it from the national Sierra Club.

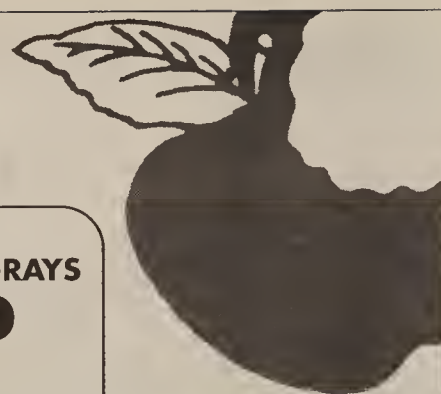
While supporters of Measure D agree they've raised a lot of money, they point out that the vast majority of their funds come from small donors concerned about the environment, as opposed to huge checks from developers whose pocketbooks stand to fatten from D's defeat.

"Our [money] is coming from people who want to have the environment of the Tri-Valley be protected, not people who are spending money to make more money," said Mike Daley, conservation director of the Sierra Club's San Francisco Bay chapter.

The anti-D campaign has benefited from a series of pro-growth ads on local radio stations over the past few months, sponsored by an Oakland construction lobby called the California Alliance for Jobs. The "Rebuild California" radio ads don't explicitly support or oppose any ballot measures but simply champion development and try to discredit smart-growth concepts such as infill housing (which uses space between existing buildings to develop homes). "Think of it," says spokesperson and political satirist Will Durst in one ad. "Parents living in high-rises, packing parachutes for their kids instead of lunches."

Continued on page 16

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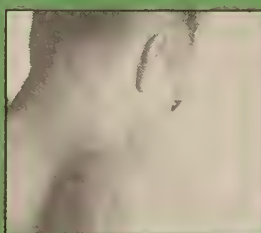
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## news on guard

# You Can't Keep Goodman Down

*KPFA listeners protest Pacifica's treatment  
of Democracy Now! host*

By Genevieve Kramer

Protesters gathered in the pouring rain outside Berkeley's KPFA-FM and at Pacifica radio stations around the country last week to protest the network's alleged attempts to censor the host of the popular *Democracy Now!* news program.

At issue is a new set of rules imposed on *Democracy Now!* host Amy Goodman by Pacifica management in mid October. Among other things, the rules require Goodman to provide a list of show topics one week in advance to Pacifica program director Steve Yasko, presumably so they can be approved by management.

In an Oct. 18 memo to the Pacifica Board of Directors, Goodman writes that the rules are meant to undermine the weekly show's editorial independence and restrict her free-speech rights. "We are not only being censored for our critical coverage of the Democrats as well as the Republicans, but for giving voice to a growing grassroots movement that fundamentally challenges the status quo — people fighting sweatshops, police brutality, prison growth, and corporate globalization," Goodman writes in her memo.

According to the memo, management said Goodman would be fired if she failed to comply with the rules, which also prohibit her from scheduling speaking engagements without Pacifica's prior clearance. Goodman notes that such demands are not made of other Pacifica employees.

Yasko was not available for comment. Pacifica's public relations department released a statement on its Web site denying that Yasko has attempted to censor or dictate program content. The release also defends the management's "right to know where and when Pacifica employees are speaking during work time."

Hundreds of Goodman's listeners

protested Oct. 25 at simultaneous rallies at KPFA and at Pacifica's other stations in New York, Los Angeles, Houston, and Washington, D.C.

"Pacifica is censoring Amy Goodman," said Albany resident Robin Candace at the KPFA rally. "I'm here in support of Pacifica returning to its original mission statement of promoting peace and free speech and democracy in the world."

George Reiter, who produces an environmental show called *Thresholds* at Pacifica's Houston station, joined the rally in Houston. He was fired after Edmundo Resendez, his program director, spotted him in the crowd.

"[Resendez] called me Thursday, and I got fired. He said, 'We can't tolerate anyone in the station being out there in the protest,'" Reiter told the *Bay Guardian*. "I had some sense it was risking my show, but I thought it was important to protest what was happening to Amy."

Resendez failed to return our calls by press time.

Some Goodman supporters speculate that the program is coming under fire because of election-year politics. Pacifica executive director Bessie Wash pulled *Democracy Now!*'s press credentials after Goodman let Green Party presidential candidate Ralph Nader onto the floor of the Republican National Convention in August. Additionally, Goodman has spoken out publicly against the treatment Nader received when he was shut out of a presidential debate in Boston.



Channel changers: KPFA supporters protest Pacifica's treatment of *Democracy Now!* anchor Amy Goodman.

"It is my belief that they don't want Amy Goodman to talk about the problems with the Democratic Party," said Dennis Bernstein, host of KPFA's *Flashpoints*. "This is an attempt to undermine us, to dumb us down, to turn us into another NPR-type service that will perhaps be in the service of the Democratic Party."

Pacifica has been at the center of controversy for more than a year now. Last summer KPFA staffers were locked out of the station for three weeks by armed guards. Four employees were disciplined or fired for speaking out on the air against the firing of their general manager. Three lawsuits are still pending against Pacifica as a result of these actions.

Wash did not return our calls by press time. ❖

E-mail Genevieve Kramer at [genevieve@sfbg.com](mailto:genevieve@sfbg.com).

## Developers

From page 15

Not coincidentally, the Alliance's executive director is Jim Earp, who is also cochairing the No on Ballot Box Planning Committee. Because the ads aren't directly connected to a political campaign, the committee isn't required to disclose how much money it has spent. Dick Schneider, cochair of the pro-D campaign, said the Measure D campaign plans to file a complaint against the alliance for the ads with the Fair Political Practices Commission. Earp did not return calls by press time.

Developers' generosity has enabled the

committee to get out its growth-without-restrictions message, with a strategy and phrasing resembling glossy mailers attacking Prop. L (see "Mail fraud," page 14).

One ad, which ran as a mailer and in the *Fremont Argus* and *Oakland Tribune*, shows a typical suburban home with the caption, "You live here for this ...." The text then warns, "If Measure D passes, your neighborhood COULD LOOK LIKE THIS" and shows a three-story condo-style buildings pasted into the background. The ad then claims that Measure D requires "your neighborhood to increase density" and "will actually lead to more sprawl, more traffic congestion and more air pollution."

But Schneider pointed out that counties have set policies not to expand traffic capacities between counties, such as over the Altamont Pass, and that outlying places like Tracy and Sonoma County are similarly trying to pass growth-control measures on Nov. 7 — signifying that they're not willing to tolerate unchecked development of their open space, either.

"The idea that this is just going to push all development out to the Central Valley is a bogus argument," Schneider said. "Nobody believes that. It doesn't pass the gingle test." ❖

E-mail Lucia Hwang at [lucia\\_hwang@sfbg.com](mailto:lucia_hwang@sfbg.com).

## City attorney advice delays LAFCO — again

When City Attorney Louise Renne ruled that the San Francisco Local Agency Formation Commission couldn't meet without all three current members present, public power advocates cried foul. That's because the Oct. 24 ruling pushed back appointments for the two general public seats on the commission for the second week in a row.

The LAFCO delays follow months of stalling, also on the advice of the city attorney, that has kept the Coalition for Lower Utility Bills' municipal utility district petition off the fall ballot.

The LAFCO was scheduled to appoint public members Oct. 31 at 3 p.m. Go to [www.sfbg.com](http://www.sfbg.com) this week for our coverage of the meeting.

Rachel Brahinsky



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## Follow the money

### The real estate industry's top 10 candidates for supervisor

By Gabriel Roth

In the brawling world of San Francisco politics, no group defends its interests more stridently than the real estate lobby.

Landlords, developers, and contractors know how to work the system, and their influence starts before officials are elected. Groups like the San Francisco Apartment Association, the Building Owners and Managers Association, and the Residential Builders Association spend big bucks to win seats for sympathetic candidates, and that money is shored up by numerous individual contributions from real estate companies, developers, and others with an interest in keeping property values high.

"We're looking for candidates who have an appreciation for the problems that affect property owners," says Ken Cleaveland, government affairs director for BOMA, which represents commercial landlords. Cleaveland cited rent control, taxation, and zoning among such problems.

Of all the candidates in this year's race for supervisor, Sup. Amos Brown has benefited the most from real estate contributions. As of Oct. 21, Brown's campaign had taken in at least \$24,385 from developers, realty companies, and other property-lobby sources — more than a quarter of Brown's reelection war chest. Brown didn't return calls for comment.

Eight of the top 10 supervisors on the list — all but Leland Yee and Tony Hall — are endorsed by Mayor Willie Brown. (Opponents of both Yee and Hall also made the top 10.)

Contributions to supervisorial campaigns are capped at \$500. As a result, spending by individual campaigns pales in comparison to the unlimited soft money spent by independent groups. But contributions totaling in the \$20,000 range certainly get candidates' attention — and you can bet they'll remember they're benefactors after election night. ♦

E-mail Gabriel Roth at [gabriel@sfbg.com](mailto:gabriel@sfbg.com)

Candidate	District	Real estate contributions	Total contributions	% from real estate
Amos Brown	11	\$24,385	\$94,989	25.7
Leland Yee	4	\$21,600	\$166,564	13.0
Mabel Teng	7	\$18,700	\$206,650	9.0
Michael Yaki	1	\$17,750	\$80,125	22.2
Tony Hall	7	\$15,977	\$80,830	19.8
Alicia Becerril*	3	\$12,400 (\$14,939)	\$92,955	13.34 (16.07)
Tom Hsieh Jr.	4	\$12,300	\$116,875	10.5
Linda Richardson*	10	\$10,350 (\$14,145)	\$57,750	17.9 (24.5)
Juanita Owens*	5	\$6,000 (\$9,690)	\$43,399	13.8 (22.3)
Ron Dudum	4	\$5,750	\$61,995	9.3

This chart ranks the district supervisor candidates receiving the most contributions from real estate interests, based on the latest filings available from the Ethics Commission Oct. 30.

We examined the contribution reports of the 28 candidates who have raised the most money. Our chart shows the top 10 beneficiaries of the property lobby's largesse.

To calculate these figures, we totaled the contributions from individuals whose occupation, as listed on campaign finance reports, reflects an interest in San Francisco's real estate market, including developers, real estate agents, and property managers. We added corporate contributions from firms in the real estate industry, similarly defined, and donations from organizations such as the San Francisco Apartment Association and the Building Owners and Managers Association. The figures don't include small-time landlords, who typically list a different occupation on contribution forms.

These are minimum figures: It's likely we failed to identify some real estate contributions.

\* Becerril, Owens, and Richardson all failed to report the occupations of a substantial number of their contributors. It's very likely those contributions include some from real estate interests; for instance, we found Mission developer Curtis Eisenberger's name, with no occupation listed, in both Owens's and Richardson's filings. That means the figures for real estate contributions to those candidates will likely be especially low.

So we also calculated projected figures for those candidates. Development interests represent 24 percent of identifiable contributions from individuals (not corporations or groups) to Becerril's campaign. If the same percentage applies to Becerril's unidentified contributors, there's \$3,795 in real estate money hiding in her campaign treasury. So, to correct for the campaigns' reporting lapses, the numbers in parentheses after those candidates' figures represent projected total real estate contributions.

## Face time

### Which supervisors spend the most time being lobbied?

By Gabriel Roth

Michael Yaki is the San Francisco Board of Supervisors' most popular member — at least with the city's lobbyists, according to records filed with the city's Ethics Commission.

The above chart shows the number of contacts supervisors had with registered lobbyists from January 1998 to June 2000. These contacts range from a scheduled office meeting to a brief phone call or a quick chat in the hall.

According to the data, Barbara Kaufman and Leslie Katz come in second and third, respectively. Unsurprisingly, Sup. Tom Ammiano, who refuses to meet with corporate lobbyists, ranks a distant last.

Of course, the data only reveals how often the supervisors are contacted by lobbyists; it doesn't show whether they listen to them. Theoretically, a supervisor could meet with lobbyists constantly and defy them at every turn.

But that's unlikely. Don Solem, one of the city's top lobbyists, told us he and his colleagues decide which officials to contact based on the official's skills, interests, legislative record, and availability. The city's registered lobbyists almost exclusively represent corporate clients like PG&E, Bank of America, and various real estate interests. If a supervisor regularly makes himself or herself available to lobbyists, and if those lobbyists seek

him or her out, it's a good bet that supervisor is friendly to business.

"While it is true that I meet with many public affairs representatives, I suspect that I probably meet with the most people of any member of the board," Yaki said through his consultant Ellie Schafer. "When I meet with lobbyists, I am working to benefit the people of San Francisco, be it by making sure the new Bloomingtondale's supports union jobs or by ensuring that affordable housing is built at Mission Bay."

We counted the number of contacts recorded in the Ethics Commission's quarterly reports on lobbyist activity, from the beginning of 1998 to the second

quarter of 2000, the last period for which reports are currently available. Then we calculated average per-quarter scores for each supervisor. Mark Leno and Alicia Becerril joined the board after our surveying started; their per-quarter scores take that into account.

The records don't show how many conversations the lobbyists had with each supervisor on each issue. One "contact" could reflect a series of lengthy discussions or a single brief conversation. If a lobbyist contacted a supervisor on one issue in two different quarters, or on two issues in a single quarter, that supervisor gets two points. Contact with a supervisor's staff counts for one point, unless the lobbyist con-

Supervisor	Contacts with lobbyists, per quarter
Michael Yaki	23.1
Barbara Kaufman	19.4
Leslie Katz	18.1
Gavin Newsom	15.5
Mark Leno	14.3
Mabel Teng	14.2
Amos Brown	13.5
Leland Yee	13.1
Alicia Becerril	12.5
Sue Bierman	7.4
Tom Ammiano	3.9

tacted the supervisor and his or her staff on the same issue in the same quarter, in which case both contacts count for just one point. In cases where lobbyists contacted every member of the board, no one gets any points. ♦

E-mail Gabriel Roth at [gabriel@sfbg.com](mailto:gabriel@sfbg.com)

## S.F.'s Prop. O would limit soft money

By Tali Woodward

Anyone who still thinks electing supervisors by district will liberate San Francisco politics from the influence of big money clearly hasn't been paying attention. The voluntary spending cap has already been exceeded in seven of the city's 11 district races. Money is pouring in from nefarious committees with innocuous-sounding names. And there's still no way to trace much of the campaign cash until after the ballots are counted.

Fortunately, the November ballot offers voters an outlet for their campaign finance frustration. Proposition O would finally put limits on soft money donations. It would also give candidates a real incentive to stay within voluntary spending caps: partial public financing.

Under Prop. O, donors would be required to disclose how they were spending money during the election. Right now there's no way of knowing who's ponying up for the final campaign blasts until weeks after voters have gone to the polls.

Ethics Commission executive director Ginny Vida would only speak to us about the technicalities and the history of Prop. O, because, as a commission employee, she is forbidden to advocate on the issue. Vida said that last year's mayor's race — which was dominated by individual contributions of up to \$50,000 — led the commission to pursue alternate reforms. "The commission was concerned about the influence of these committees on the election and on [policy]," Vida said.

Prop. O, which applies only to Board of Supervisors races, would preserve current contribution limits: \$500 in general elections and \$250 in runoff races. But donors would only be permitted to make as many contributions as there are races. And Prop. O would extend donation limits to independent expenditure committees, which have become an increasingly powerful force in city races. Half of the money used to finance Mayor Willie Brown's reelection campaign last year came from independent expenditure committees (see "The Best Mayor Money Can Buy," 2/16/00). Prop. O would make that sort of thing harder, because an individual or group could only give \$500 to a single committee, with a total annual limit of \$3,000 in po-

litical action committee donations.

Under Prop. O, only candidates who raised \$7,500 and agreed to spend no more than \$75,000 would qualify for public funds. They would also have to agree to debate opponents and face actual competition. Each candidate could receive a maximum of \$43,750 in public financing.

Jim Knox, executive director of California Common Cause, said that public financing is "really the only way to get them to abide by spending limits." And this year's district elections have certainly shown how ineffective voluntary spending caps can be when they aren't coupled with any sort of incentive.

Finance reformers, who have united behind Prop. O, expected opponents to attack the public financing provision as a drain on public coffers. And indeed that's the main line taken in the ballot arguments against the measure, submitted by the local

Republican Party, the San Francisco Chamber of Commerce, the Alice B. Toklas Club, and a couple of conservatives who are running for supervisor. But supporters say Prop. O would cost each San Francisco resident a maximum of \$2 a year.

Every supervisor but Tom Ammiano voted against a very similar proposal by the Ethics Commission back in April.

"I think it's urgent that Prop. O pass," Ammiano told us. "I think public financing is the only way we can really guarantee clean elections. And if you look at the latest Ethics reporting, you'll see how many thousands and thousands — and it's going to total millions — are going to go into soft-money stuff for district elections. It's a very pernicious attempt to corrupt and pollute district elections." ♦

E-mail Tali Woodward at [Tali\\_Woodward@sfbg.com](mailto:Tali_Woodward@sfbg.com)



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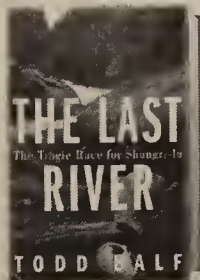
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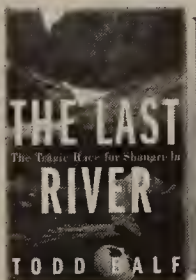


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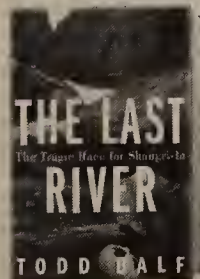
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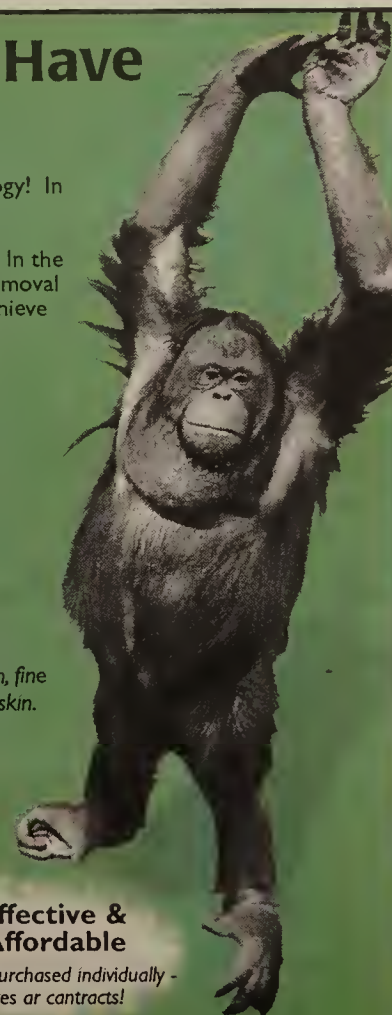
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## Gore wins by landslide in S.F. student vote

By Tali Woodward

If the kids of San Francisco had their say, Propositions L and K would both pass, the school voucher plan contained in Proposition 38 would go down in flames, and Vice President Al Gore would handily win the presidency, according to this year's Youth Vote.

More than 4,500 high school students — the majority of them students at Lincoln, Lowell, and Washington — participated in this year's vote, which is organized by the city's Youth Commission and Youth Making a Change, a local nonprofit.

From Oct. 16 through Oct. 19 the voters weighed in on some of the most contentious national, state, and local races. And for the first time they also cast a ballot for an elected student representative to the San Francisco Board of Education. Babe Kawaii-Bogue, a Lincoln High senior who promises to push for student-teacher conferences and reduced class size, won that election.

Unsurprisingly, Democratic candidates fared far better than Republicans, and Proposition D, which would extend the city's Children's Fund, was approved overwhelmingly. But Proposition O, a campaign finance measure that includes partial public financing, did poorly, with 71 percent voting against it. One organizer told us that

the students just don't like the idea of giving money to politicians.

In the accompanying survey on youth issues, 76 percent of the voters said that they are not sure that they will be able to afford to live in San Francisco when they grow up. Almost 60 percent said that their teachers do

not reflect their high school's demographics, but a full 40 percent said that they would like to learn more about becoming teachers themselves. The students also said that they want more teachers and counselors and "a bigger student voice" at area schools.

Here are some of the citywide results:

### U.S. president

Al Gore	73 percent
George Bush	14 percent
Rolph Noder	9 percent

### U.S. senator

Dionne Feinstein	69 percent
Tom Campbell	13 percent
Medeo Benjomin	7 percent

### State propositions

Proposition 36 (drugs, probation, and treatment)	YES 74 percent
Proposition 38 (school vouchers)	NO 69 percent
Proposition 39 (school facilities)	YES 68 percent

### Student representative to the San Francisco Board of Education

Bobe Kowoi-Bogue (Lincoln High)	34 percent
---------------------------------	------------

### Local ballot measures

Proposition D (Children's Fund)	YES 80 percent
Proposition K (office development controls)	YES 56 percent
Proposition L (office development/live work controls)	YES 61 percent
Proposition N (Controls on rental conversions)	NO 57 percent
Proposition O (Public campaign finance)	NO 71 percent

## Notebook

From page 13

• Prop. L will kill the dot-com industry in San Francisco, and by killing that industry, the payments that make it possible for the city to build affordable housing will disappear as well. "If you let Prop. L get enacted, we will see overnight an inability to finance the North Beach public housing

[project] and an inability to build the 100,000 square feet [for nonprofit groups] at the waterfront," Brown said.

The idea that we have to build more offices to pay for needed services flies in the face of 30 years of urban economic history. As the *Bay Guardian* first pointed out in 1971, office development always costs the city more in services than it produces in revenue.

Besides, Prop. L won't kill any industry; what it seeks to do is make sure we don't build more than we can handle. Moreover, it's Prop. L that would ensure that office developers pay fees for affordable housing and other needed services.

Brown's own policies, on the other hand, are destroying the exact environment that helped nurture San Francisco's high-tech industry. A recent study by the Haas School of Business at UC Berkeley found that the combined availability of creative workers and cheap warehouse space contributed significantly to the industry's decision to locate in San Francisco. Brown's runaway development is destroying that cheap space.

After attacking Prop. L, the mayor urged San Franciscans not to deliver a Board of Supervisors whose members will threaten his control. He didn't mince words, dismissing independent candidates as "crazy people."

He's putting his money where his mouth is: The mayor's allies have spent nearly \$500,000 in soft money to prevent a pro-reform majority on the board. The soft money honeys from the firm of Barnes, Mosher and Whitehurst are orchestrating an independent expenditure campaign to attack Brown's foes and promote his hand-picked candidates.

The effort to save Amos Brown has cost more than \$115,000 in soft money so far. Forcing pro-development planning commissioner Linda Richardson down the Bayview's throat has cost more than \$119,000 in soft money. More than \$70,000 in soft money is going to help Don Fisher-friendly school board member

## Burton principal blocks student election

More than 1,600 students at Phillip and Sala Burton Academic High School were prevented from participating in Youth Vote this year after principal Fredna Howell canceled the election at the last minute.

According to several sources connected to the school, Howell did it out of distaste for what she deems the "political agenda" of Youth Making a Change and its parent organization, Coleman Advocates for Children and Youth. YMAC helps the San Francisco Youth Commission organize San Francisco's Youth Vote.

The student-produced ballot pamphlets distributed before Youth Vote are similar to those put out by the Department of Elections; they contain candidate statements as well as pro and con arguments for each ballot measure.

The students and staffers who spoke with us asked not to be named because they fear retribution. They said that the Youth Vote ballots and voter information books had been distributed and the election was set to begin Oct. 16. But before students had a chance to vote, Howell called off the election and told several people that she did not want the school to be involved with YMAC.

At the San Francisco Board of Education meeting Oct. 24, several students criticized Howell's decision to shut down Youth Vote. One said that Howell had described Coleman and YMAC as "an angry mob trying to push their agenda into her school system."

"We definitely have an agenda; our agenda is that young people be heard and that all people should have a say in their lives," YMAC director Taj James told the *Bay Guardian*.

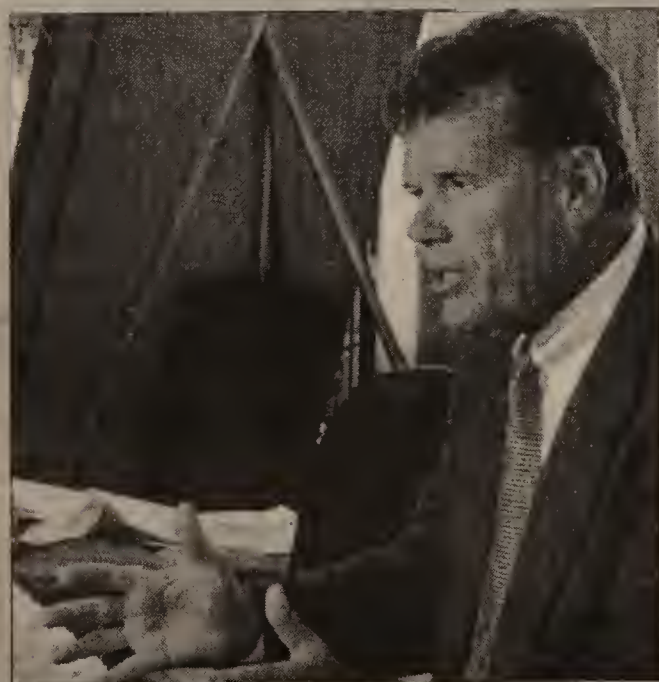
James also said that Howell had tried to discourage Youth Vote last year but had eventually allowed it to take place. He said participation in Youth Vote is normally left to the discretion of individual teachers, adding that this is the first time a principal has rejected the program.

One source told us that Howell met with district administrators to discuss the situation Oct. 25. Howell refused to comment for this story and referred us to an associate superintendent who did not return calls by press time.

"It wasn't fair because we didn't have a voice," one Burton student told us. "The students and staff were really disappointed."

Tali Woodward

E-mail Tali Woodward at [tali\\_woodward@sfbg.com](mailto:tali_woodward@sfbg.com).



Great white hope? European American supervisorial candidate Tony Hall won the support of the European American issues forum.

## Brown machine weekly roll call

Mayor Willie Brown's rubber-stamp majority on the San Francisco Board of Supervisors worked its magic on yet another pro-developer measure this week.

Five Brown allies supported Sup. Leslie Katz's effort to get her pseudo live-work reform legislation out from under the control of independent-minded supervisors Tom Ammiano and Leland Yee. The legislation, which is full of developer-friendly loopholes, had been assigned to the Finance Committee, which Yee chairs and which Ammiano and Sue Bierman sit on. But at the board's weekly meeting Oct. 30, Katz asked to have it sent to the Transportation and Land Use Committee, which she chairs and which includes fellow Brown fan Michael Yaki. The vote was 6-4, with Ammiano, Bierman, Yee, and Mark Leno voting against the move. Katz, Yaki, Mabel Teng, Barbara Kaufman, Alicia Becemil, and Gavin Newsom voted in favor. Sup. Amos Brown was absent. (Savannah Blackwell)

But it looks like Brown's giving up on his District Three incumbent, Alicia Becemil. She's gotten only \$6,644 in soft money. (Savannah Blackwell)

### Alice B. Trippin'

An apparent mistake on some Alice B. Toklas Democratic Club endorsement flyers has activists fuming and club leaders promising to make amends.

The club's members voted to endorse Proposition F, the initiative that would close Golden Gate Park to cars on Saturdays. And the first Alice mailers urged voters to back the initiative.

But a subsequent Alice ad in the *Bay Times* pushed a No on F position. And

Continued on page 23



## National Women's Political Caucus

San Francisco Chapter

NOVEMBER 7, 2000 ENDORSEMENTS AND RECOMMENDATIONS

*The San Francisco NWPC chapter endorses women and recommends men. A recommendation, unlike an endorsement, does not include eligibility for monetary donations or volunteers.*

### Supervisory Endorsements & Recommendations by District

District 1	Michael Yaki*	District 7	Mabel Teng
District 2	Gavin Newsom*	District 8	Mark Leno*
District 3	Meagan Levitan	District 9	No Recommendation
District 4	Tom Hsieh*	District 10	Linda Richardson
District 5	Juanita Owens	District 11	Myrna Lim
District 6	Chris Dittenhafer*		

*\*Denotes a recommendation*

### Board of Education, Community College Board, and BART Board Endorsements & Recommendations

#### Board of Education

Mary Hernandez  
Mauricio Vela\*  
Jill Wynns  
A. Toni Young

#### Community College Board

Natalie Berg  
Johnnie Carter\*  
Calvin Louie\*  
Milton Marks\*

#### BART Board District 9

Tom Radulovich\*

*\*Denotes a recommendation*

### San Francisco Measures

YES on Proposition A - Branch Library Bonds

YES on Proposition B - District Aide

YES on Proposition C - City Worker Retirement Benefits

YES on Proposition D - Children's Fund

YES on Proposition E - City Retiree Health Benefits

NO on Proposition F - Closure of JFK Drive

NO on Proposition G - Closure of JFK Drive with Limits

NO on Proposition H - Landlords/Renters Costs

NO on Proposition I - Business Tax Revision

YES on Proposition J - City Contractors Contributions

NO on Proposition K - Office Development Controls

YES on Proposition L - Office Development/Live Work Controls

NO on Proposition M - Taxicab Permits

NO on Proposition N - Controls on Rental Conversions

NO on Proposition O - Public Campaign Finances

YES on Proposition P - Hunters Point Clean Up

YES on Proposition Q - Pedestrian Safety Fund

YES on Proposition R - Pier 45

**Vote on Tuesday, November 7th.  
Join NWPC Today.**

For more than two decades, the NWPC has worked to secure the election and appointment of progressive women to office and to advance the rights and status of women. A multi-partisan organization, the San Francisco NWPC promotes reproductive freedom, pay equity, affordable child care, equal opportunity and the prevention of violence against women. Join us in continuing this work. For information, call the NWPC hotline at (415) 922-5004, or email to [sfnwpc@aol.com](mailto:sfnwpc@aol.com).

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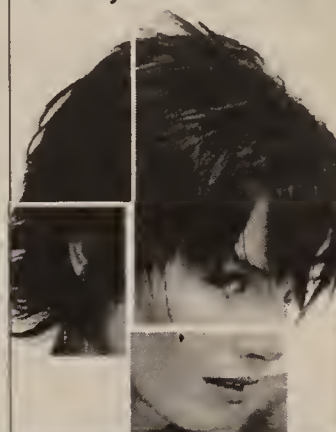
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# Notebook

From page 21

last weekend door hangers from the club took the same stance.

"It's totally 100 percent my fault, totally 100 percent a graphic flub," said political consultant Jim Rivaldo, who produced the questionable pieces. "It's a result of being up too late. I support Prop. F; the club supports Prop. F."

Yes on F campaign treasurer Niko Letunic told us he's "willing to give Alice the benefit of the doubt," although other campaign workers suspect foul play.

Massively outspent by the competing Proposition G campaign, Prop. F proponents need all the support they can get. "I hope Alice makes good on its promises to rectify the mistake between now and Election Day," Letunic said. "That's the ultimate test."

Rivaldo says the club is doing just that. The endorsement will be corrected and highlighted in subsequent ads, he told us — and the undistributed pieces will be corrected. "In one of the more annoying projects of the campaign, I'm putting stickers on the remaining door hangers," he told us. (Gabriel Roth)

## White noise

Two candidates for district supervisor have accepted money from a group that advocates for the rights of white people.

Tony Hall and Shawn O'Hearn, candidates in Districts Seven and Eight respectively, each received \$100 from the European American Issues Forum in August. Hall received another \$100 from Louis Calabro, the group's president. Calabro's name appears on a list of supporters on a Hall flyer headed "Bring Back Our Voice."

Calabro told us EAIF exists to combat "an overt effort to debase, denigrate, and dehumanize European Americans." As local examples, he cited the San Francisco Board of Supervisors' refusal to designate a European American Heritage Month and Brown's refusal to put a white person on the city's Human Rights Commission.

The group's Web site, at [www.eaif.org](http://www.eaif.org), contains articles on racially motivated "hate crimes" targeting white people, academic affirmative-action programs, and an Ohio teacher forbidden from teaching a course on "political correctness."

Hall and O'Hearn were among the would-be supervisors who attended a candidates' forum held by the group in August. Calabro says he thought Hall, in particular, could be an ally on the board. "We thought he was good," Calabro told us. "He said he'd be fair, he'd listen to our grievances. There hasn't been a supervisor for the last three years that would talk to the European American Issues Forum. Tony Hall ought to be commended for standing up and saying, 'Hey, there's something wrong.'"

Hall isn't quite saying that, at least not to us. Mike Mallen of the Hall campaign told us the group never mentioned "European American issues" at the forum; rather, he said, they discussed citywide issues such as rent control. He said Hall attended every candidates' night he could

and didn't know anything about the EAIF. Mallen told us Calabro's name appeared on the flyer simply because he was on the campaign's contributors list.

At the meeting, O'Hearn told us, EAIF members "talked about racial profiling, the fact that they've been told they can't exhibit anything in the Main Library,

that kind of thing. I thought, 'Is this a white supremacist group?' But it sounded to me like they were individuals that wanted to display European American culture in the library. And in terms of hate crimes, they gave me some articles to read: if it's a European American that's victimized then [the response is] sort of,

'Oh well.' I told them I thought it was fascinating, and that I was very open to what they were presenting." (G.R.)

## Is Cecil vote-swapping?

In a recent mailer sponsored by the Willie Brown Leadership political action committee, Glide Memorial Church head

Rev. Cecil Williams urges his "District Six neighbors" to "join me in voting for Chris Dittenhafer on November 7."

Just one problem: as a flyer making the rounds points out, "Cecil can't vote for Chris Dittenhafer, since he has lived in District 8 since 1979." Williams did not return our phone calls. (G.R.) ❖

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Medea Benjamin at a rally with Tom Ammiano

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— Board of Supervisors President Tom Ammiano

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Medea	Yes	Yes	Yes	Yes	Yes	Yes
Feinstein	No	No	No	No	No	No
Campbell	No	No	Yes	No	Yes	No

**San Franciscans: Join us in voting Yes on B,H,L,N and O / No on K and M.**

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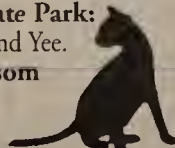
## Animal Welfare and the San Francisco Board of Supervisors

In a city named for the Patron Saint of Animals, with an SPCA boasting 91,000+ members, it seems only fitting that the Board of Supervisors should reflect the city's abiding concerns for animal welfare. Questionnaires were sent to all 87 supervisorial candidates. Thirty responded, all receiving good-to-excellent ratings regarding their views about rodeos, live animal food markets, pet spay/neuter, environmental protections, etc.

### The San Francisco Animal Welfare Coalition Endorses:

<b>District 1:</b> no endorsement	<b>District 7:</b> Bud Wilson
<b>District 2:</b> Gavin Newsom	<b>District 8:</b> Mark Leno
<b>District 3:</b> Aaron Peskin	<b>District 9:</b> Tom Ammiano
<b>District 4:</b> John Shanley	<b>District 10:</b> Marie Harrison, Sophie Maxwell
<b>District 5:</b> Matt Gonzalez	<b>District 11:</b> Steven Currier, Rebecca Silverberg, Gerardo Sandoval
<b>District 6:</b> Denise D'Anne, Carol Ruth Silver	

Five incumbents voted to allow calf roping in Golden Gate Park:  
 Alicia Becerril, Amos Brown, Mabel Teng, Michael Yaki and Leland Yee.  
 Supervisors Tom Ammiano, Mark Leno and Gavin Newsom  
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## Sources: Hearst picks new publisher for *Chronicle*

By Tali Woodward

Hearst Corporation will surrender control of its flagship paper, the *San Francisco Examiner*, in just three weeks. And while staffers at the *Ex* and the company's new property, the *San Francisco Chronicle*, say they're clueless about how the two staffs will be merged, Hearst finally seems to be making some decisions about high-level management.

The company has chosen *Arizona Republic* publisher John Oppedahl to be the new publisher of the *Chronicle*, according to sources close to both of the city's daily papers. Several sources also told us that Hearst will give *Examiner* executive editor Phil Bronstein the same job at the *Chronicle*.

For months Oppedahl has been rumored as a contender for the top job; according to sources, he has edged out competitors such as former *Ex* publisher Will Hearst III.

Hearst spokesperson Paul Luthringer told us Oppedahl has not been hired, but he would not say if Hearst has offered him the job. Oppedahl, who did not return phone calls, resigned from the *Republic* on Oct. 27. In a memo to staffers he wrote, "I have some other opportunities in the newspaper industry that I'm interested in pursuing. This is a bittersweet decision."

Oppedahl has a reputation for embracing technological innovation and for keeping his eye on the bottom line. He made the case for market-driven newsrooms at the 1997 convention of the American Society of Newspaper Editors. "Editors have to become more interested and more involved in how their enterprises make money," he said, according to a transcript. "If you take the view that editors really have been marketers all along, and maybe never wanted to say it, now I think that they need to admit that they are ... and take a leadership position."

But former *Examiner* editor David Bergen told us "He'll want it to be one of the best newspapers in America; he won't be satisfied with it being profitable."

Charles Cooper, who is managing editor at the *Star-Ledger* and worked with Oppedahl at the *Dallas Times Herald* in 1988, took a similar line. "He was a good manager who was comfortable with making decisions and trying new things," Cooper told us. He also said Oppedahl is perfect for the post, because he doesn't have "any of the Bay Area baggage."

It's unclear if there's any post for Timothy White, who was suspended from his job as *Examiner* publisher after he testified to "horse-trading" with Mayor Willie Brown (see "The *Examiner's* Dirty Secrets," 5/3/00). In May Hearst hired former federal Judge Charles B. Renfrew to head an internal investigation into whether White violated company policy. Renfrew told us that he is not able to comment on the investigation at this time.

Sources also said managers are concerned that Hearst's pledge of employment won't necessarily extend to them because they aren't union workers.

Many hope that Jerry Roberts, the *Chron*'s popular managing editor, will have a significant role at the new paper, though rumors are flying that the new publisher will bring in his own managing editor.

And while everyone seems sure that Bronstein has a lock on the editing post, one insider said, "As I understand it, people at the *Chron* are petrified they're going to get Phil and Sharon [Rosenhouse, the *Ex*'s managing editor] and some kind of dildo publisher." ❖

E-mail Tali Woodward at [tali\\_woodward@sfbg.com](mailto:tali_woodward@sfbg.com).

## Leno seeks court action against PG&E

By Rachel Brahinsky and Alissa Chadburn

Sup. Mark Leno introduced a resolution Monday calling on the city attorney to file a court brief opposing Pacific Gas and Electric's \$3 billion rate hike.

Leno also offered a resolution commending consumer watchdog group the Utility Reform Network (TURN) for its work fighting PG&E.

TURN recently released a study that proves that PG&E is using faulty accounting methods to claim losses under the rate freeze mandated by deregulation (see "Big Electric Lies," 10/25/00). Since then the utility's claim has soared to its current total of \$3 billion.

On Friday the California Public Utilities Commission handed down its decision to prevent PG&E from billing ratepayers for the alleged losses. But PG&E has already filed a lawsuit in state Supreme Court that would overturn six separate CPUC rulings on the issue.

Leno's action came after we asked every member of the Board of Supervisors and major candidates for the board to urge the

city attorney to stop the PG&E rate hikes. The following responded that they would call for the city attorney to immediately take legal action to oppose PG&E's request: Aaron Peskin, Jake McGoldrick, Eileen Hansen, Tony Hall, Leland Yee, Sophie Maxwell, Agar Jaicks, Tom Ammanno, Chris Daly, and Gerardo Sandoval.

Bud Wilson and Beryl Magilavy went a step further and called for the creation of a municipal utility district.

The following did not respond to our request: Chris Dittenhafer, Amos Brown, Barbara Kaufman, Sue Bierman, Tom Hiseh, Alicia Becerril, Michael Yaki, Gavin Newsom, Juanita Owens, Matt Gonzalez, Denise D'Anne, Mabel Teng, Marie Harrison, and Linda Richardson.

We also contacted the following Bay Area representatives: State Sens. John Burton and Jackie Spier; State Reps. Carole Migden and Kevin Shelley; and Congressperson Nancy Pelosi. None of them responded to our questions. ❖

E-mail Rachel Brahinsky at [rachel\\_brahinsky@sfbg.com](mailto:rachel_brahinsky@sfbg.com) and Alissa Chadburn at [alissa\\_chadburn@sfbg.com](mailto:alissa_chadburn@sfbg.com).

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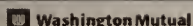
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## Daly

From page 13

It's an unusual strategy for a would-be politician. Pollster David Binder chalks it up to the city's new district-election system.

"Under district elections, people need to find themselves a political niche," he told us. "What Daly appears to be doing is finding that niche, and although it's one that carries great potential for him, it also represents a bit of a risk, because historically this group of people has been more disaffected from politics and doesn't always vote."

Binder points out that the area that is now District Six historically has the lowest voter turnout in the city. "But one of the reasons why voter turnout has been low is that people feel that no one listens to them," Binder said. "So it's great that somebody's paying attention to people who are disaffected and poor. This is one of the benefits of district elections. And it's probably appropriate that it happen in District Six, if it happens anywhere in the city. This is an area that hasn't always been heard in city hall."

## Crossing the tracks

For a taste of the diversity of District Six, take a walk down 16th Street, from Guerrero Street to China Basin. Old Victorians on Guerrero neighbor ritzy Valencia Street restaurants and gritty street corners where dealers openly sell illicit wares. Farther on the neighborhood is inundated with warehouse-chic live-work lofts that tower over sidewalk homeless en-

campments. At the far end the remnants of an industrial zone linger as the region rapidly morphs into a home for dot-com companies and their employees. As well as the north end of the Mission, the district's borders incorporate all of SoMa, downtown, the Tenderloin, Hayes Valley, and Treasure Island.

Although the district includes pockets of wealth, Jerry Threet, cochair of the Harvey Milk Democratic Club, told us Daly has "really made an effort to do outreach and voter registration with folks who don't have stable homes, folks who are homeless."

"This election will be a test of how well that strategy works," said Threet, who has endorsed Daly. "We might see a good turnout among people who don't normally vote because they've never had anyone to vote for."

If he does win, Daly says, his first act as supervisor will be to move to protect illegal immigrants in public housing from eviction. After that, he hopes to push for a new bond issue to build affordable housing. He also says he would try to begin deliberations on the city's budget as early as January so that the goals outlined each year by the People's Budget Collaborative had a better shot at making it onto the books.

Critics have attacked Daly for his emphasis on housing problems, calling him a single-issue candidate. "If I had to choose one, that would be it," he responds. "But out here on 16th Street you're dealing with a lot more — like substance abuse, health care, welfare, and problems with the police."

In the past he has also fought budget cuts at San Francisco General Hospital and challenged the city's decision to give Bechtel a \$45 million public utility contract. For the past three years he has been part of the coalition that's developing a resource center for the homeless, to be located near the 16th Street BART station. And in his campaign literature he plays up expanding rush-hour Muni service for parts of the district, supporting pedestrian safety measures targeted at seniors, and forming a municipal utility district.

Daly faces strong competition from good-government advocate Beryl Magilavy, who is endorsed by Sup. Tom Ammiano. And Chris Dittenhafer, the hand-picked candidate of Mayor Willie Brown, poses a challenge — if only because he's benefiting from a soft-money campaign financed by big business and the taxi industry (see "Elections Notebook," page 13).

But voters are bombarded with promises from all sides, and when it comes time for District Six denizens to step into the voting booth, they may simply choose a candidate they trust.

For Shirley Bierly, who runs a center for senior citizen activists called the Senior Power Office, that person is Chris Daly. Bierly, who has lived in San Francisco for 31 years, said she's supporting Daly because she believes he's sincere. And he reminds her of someone else already on the board. "He'll do what he said," Bierly told us. "He's Tom Ammiano all over again." ♦

E-mail Rachel Brahinsky at [rachel@sfbg.com](mailto:rachel@sfbg.com).

## Return to sender

Is a Democratic club's campaign slate mailer designed to trick voters?

By Savannah Blackwell

Many reform-minded members of the organization that governs San Francisco's Democratic Party are alarmed that a campaign mailer put out by a city Democratic club misrepresents its endorsements as those of the party.

In the mailer, the Robert F. Kennedy Democratic Club of San Francisco endorsed a slate of machine-friendly supervisors, many of whom paid for their spots. The front of the mailer says in large red letters, "Official Democratic Voter Guide" — underneath "Robert F. Kennedy," printed in separate blue type. It also features the party's mascot, a donkey, in profile.

The endorsements certainly don't represent the San Francisco Democratic County Central Committee, the organization that has charter-granting authority over the city's Democratic clubs. The DCCC, whose members are elected, decided not to endorse any candidates for supervisor, in order to avoid internal conflicts. The group is split between progressive and pro-machine forces, and several from both sides are seeking office in November. The president of the RFK club, Megan Levitan, is one of the DCCC's machine-friendly candidates.

DCCC members and other observers say the RFK club's design is strikingly sim-

ilar to the committee's traditional mailers.

Critics of the RFK mailer also pointed out that the club came down on the opposite side of the DCCC on several local measures. For example, RFK urged no on Proposition F, the pedestrian- and bicycle-friendly proposal to close JFK Drive in Golden Gate Park to car traffic on Saturdays. The RFK club also opposes the two tenant protection initiatives, Propositions H and N. The DCCC endorses a yes vote on all three of those measures.

"I'm really troubled by this. I got a call from a supervisor who said people have been really confused," said DCCC secretary Wade Crowfoot at the committee's Oct. 25 meeting. "I think we need to publicize that this is not the official party card. Not only is this wrong, it's a disservice to our constituents."

Several other members agreed. "It undermines the whole process," said Criss Romero, former president of the progressive Harvey Milk Lesbian/Gay/Bisexual/Transgender Democratic Club.

In a letter read at the Oct. 25 meeting by Romero, Milk club president Phillip Babcock urged the committee to consider whether the RFK mailer "is appropriate behavior for a chartered organization. If the DCCC does not address this matter, it will continue unabated," Babcock wrote. Bab-

cock later told us the DCCC should discuss the question of whether RFK's charter should be revoked.

Levitan missed the Oct. 25 meeting. But one RFK slate member who was present, Tom Hsieh Jr. — a campaign consultant running in District Four against Leland Yee — argued that it was not the DCCC's role to censor the RFK mailer. Hsieh is backed by the machine's soft money Svengali, Robert Barnes. Like Levitan, he paid for his slot on the RFK club's slate.

"If there's an infringement issue on the logo, there might be a problem," Hsieh said. "But if it just looks similar, it's a matter of free speech. And I think that should be left up to a higher authority than ours." Alex Wong, the DCCC's chair, closed the debate after several machine-friendly members said the group had more important business — namely, the presidential election — to discuss.

Wong later told the *Bay Guardian* that the problem of clubs putting out mailers that mimic those of the DCCC had occurred in the past. But, he said, the DCCC's policy on revoking club charters doesn't mention the issue. "This has violated no laws nor broken our rules," he said. Levitan told us the RFK club had no intention of making voters think its slate was that of the DCCC, and said the mailers looked similar to ones the RFK club had put out in the past. "The only difference this year is that we have the donkey," she said. ♦

E-mail Savannah Blackwell at [savannah\\_blackwell@sfbg.com](mailto:savannah_blackwell@sfbg.com).

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# Who's Endor

# National

## State

## San Francisco

	President	U.S. Senate	U.S. House of Representatives																			Propositions										Board of Supervisors					
			District 6	District 7	District 8	District 9	District 10	District 11	District 12	District 13	District 15	District 3	District 7	District 9	District 12	District 13	District 14	District 16	District 24	32	33	34	35	36	37	38	39	District 1	District 2	District 3	District 4	District 5	District 6				
Bay Area Reporter	AG	DF	LWI	CM	NP	BLo	ET		TL		MHo	JB	TT	DP	KS	CM	DA	WC		Y	Y	N	N	Y	N	N	N	MY	CN	LWn		TH	AJ	CDi			
Fronteras	RNd																				Y	Y	N	N	Y	N	N	Y						CDa			
New Mission News	RNd	MB			NP											CM					Y	Y	Y	N	Y	N	N	Y	MY	CN	LWn		TH	JO	HW		
San Francisco Bay Times	AG	DF			NP			TL				JB			KS	CM					Y	Y	Y	N	Y	N	N	Y	MY	CN	LWn		TH	JO	HW		
San Francisco Bay View	AG	DF			NP							JB				CM												JMG		AP		LY	MGo	CDa			
San Francisco Chronicle	AG										JCa		TT					WC	RC				N	N	N	N	N	Y	MY	CN	AP		TH	JO	BM		
San Francisco Examiner	AG																			Y	Y	N	Y	Y	N	N	Y	MY	CN	AP		LY	MGo	BM			
Independent																											MY	CN	ABa		LY	RH	CDi				
S.F. Weekly (no endorsements)																																					
American Federation of Teachers, Local 2121																											N	Y									
Alliance for a Better District B	RNd	TC			NP							JB				CM					Y	Y	N	N	Y	N	N	Y						HW			
Bernal Heights Democratic Club	AG	RE			NP							JB			KS	CM					Y	Y	NE	N	Y	N	N	Y									
California Democratic Party	AG	DF	LWI	GM	NP	BLo	ET	TS	TL	PS	MHo	JB	TT	DP	KS	CM	DA	WC	RC	Y	Y	Y	N	NE	N	N	Y										
California League of Conservation Voters	AG	DF	LWI	GM	NP	BLo	ET		TL	PS	MHo	JB	TT	DP	KS	CM	DA	ABa	RC							N											
Carolene and Milton Marks Democratic Club																												JMG	CN	AP		LY	AJ	CDa, DO			
Chinese Progressive Association																											N										
City Democratic Club of S.F.	AG	DF			NP				TL			JB			KS	CM					Y	Y	N	Y	Y	N	N	Y	MY	CN	MLv		LY	NE	CRS		
Coalition on Homelessness S.F.																									Y		N										
Committee for Better Parks																												JMG	CN	ABa, MLv, AP, LWn	TH, LY	MGo, JK	BM				
Democratic Women's Forum of S.F.	AG	DF			NP				TL			JB			KS	CM							N	N	Y	N	N	Y	MY	CN			LY	AJ			
Digital Workers Alliance																												JMG		AP		MGo	CDa				
Disability Community Democratic Club	AG																											JMG	CN	AP		LY	MGo	DJ			
District 3 Democratic Club	AG				NP																Y	N	N	N	Y	N	N	Y		AP							
District 8 Democrats	AG	DF			NP							JB				CM					Y	Y	Y	N	Y	N	N	Y						CDi			
District 11 Democratic Club	AG	DF			NP										KS												N										
Friends Committee on Legislation in California																					NE	NE	N	NE	Y	N	N	Y									
Golden Gate Democratic League	AG	DF			NP				TL			JB			KS	CM														CN			LY	AJ			
Housing Rights Committee of S.F.																																					
International Longshore and Warehouse Union		DF	LWI	GM	NP	BLo	ET	TS	TL	PS	MHo	JB	TT	DP	KS	CM	DA	ABa, WC	RC	Y	Y	Y	N	Y	N	N	NE	MY	CN	ABa		LY	AJ	DO			
Irish American Democratic Club S.F.		DF			NP				TL			JB			KS	CM					Y	Y	Y	N	Y	N	N	Y	MY	CN	MLv		LY	AJ	CDa		
League of Women Voters																																					
National Women's Political Caucus S.F.		DF			NP										KS	CM												MY	CN	MLv		TH	JO	CDi			
Noe Valley Democratic Club	AC	DF			NP							JB			KS	CM					Y	Y	N	Y	Y	N	N	Y									
Parent's Lobby																					NE	NE	N	N	Y	N	N	Y									
Peace and Freedom Party of S.F.																					NE	NE	NE	N	Y	N	N	Y									
Sentinel (District 6)	AG	DF			NP							JB				CM					Y	Y	Y	N	Y	N	N	Y	NE	NE	AP		LY	MGo	CDa		
S.F. Arts Democratic Club																																					
S.F. Bicycle Coalition																												JMG	NE	AP		TH	MGo	BM			
S.F. Chamber of Commerce																																					
S.F. Democratic Party	AG	DF	LWI	GM	NP	BLo	ET	TS	TL	PS	MHo	JB	TT	DP	KS	CM	DA	WC	RC	Y	Y	Y	N	Y	N	N	Y										
S.F. Frontiers	RNd	MB	LWI		NP	BLo	ET		TL		MHo	JB			KS	CM					Y	Y	N		Y	N	N	Y	JMG	NE	AP		LY	MGo	CDa		
S.F. Green Party	RNd	MB																			NE	N	N	N	Y	N	N	Y	JMG	NE	AP		NE	NE	MSa		
S.F. Labor Council, AFL-CIO																												MY	CN	NE		LY	AJ	DD			
S.F. League of Conservation Voters																												JMG	CN	AP		VGV	MGo	BM			
S.F. Neighborhood Antenne-Free Union																												NE	NE	AP		LY	AJ	MSa			
S.F. Planning and Urban Research Association																																					
S.F. Republican County Central Committee	GWB	TC			AS							TF				HE	BLa											N	RT	CN	MDN		LY	JK			
S.F. Republican Party	GWB	TC			AS							TF				HE	BLa											N	RT	CN	MDN		LY	JK			
S.F. Tenants Union																												JMG	NE	AP		NE	MGo	CDa			
S.F. Tomorrow																												JMG	CN	AP		LY	AJ	BM			
S.F. Young Republicans	GWB	TC			AS							TF				HE	BLa												RK	CN	MDN		TH	JK	NE		
Service Employees International Union, Local 250	DF	LWI	GM	NP	BLo	ET	TS	TL	PS	MHo	JB	TT	DP	KS	CM	DA	WC	RC	Y	Y	Y	N	Y	N	N	Y	MY	CN	ABa, AP		LY	AJ	DD				
Service Employees International Union, Local 535	AC	DF		GM	NP	BLo	ET		TL	PS	MHo	JB	TT	DP	KS	CM	DA	WC			Y	Y	Y	N	Y	N	N	Y	JMG	NE	LWn		LY	AJ	DD		
Service Employees International Union, Local 798	AG	DF	LWI	GM	NP	BLo	ET	TS	TL	PS	MHo	JB	TT	DP	KS	CM	DA	WC			Y	Y	Y	N	Y	N	N	Y	JMG, MY	NE	LWn		LY	AJ	DD		
Sierra Club — S.F. Bay Chapter	AG		LWI	GM	NP	BLo	ET		TL	PS		JB	TT		KS		DA	ABa									N		JMG	CN	AP		LY	AJ	BM		
Sunset Community Democratic Club	AG	DF							TL			JB			KS						Y	Y	NE	NE	NE	NE	N	NE									
Sunset-Parkside Education and Action Committee																																					



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TA	Tom Ammiano
DA	Dion Aroner
ABe	Alicia Becerril
MB	Medea Benjamin
NB	Natalie Berg
LB	Lucrecia Bermúdez
ABo	Audie Bock
BB	Barbara Boxer
ABr	Amos Brown
EB	Erin Brown
SB	Scott Brown
JB	John Burton
GWB	George W. Bush
TC	Tom Campbell
JCa	Johnnie Carter
WC	Wilma Chan
DC	Dick Cheney
RC	Rebecca Cohn
JCu	Jim Cunneen
SC	Steve Curriem
CDa	Chris Daly
DD	Denise D'Anne
MDN	Mike DeNunzio
CDi	Chris Dittenhafter
DE	David Eisenberg
HE	Howard Epstein
TF	Terence Faulkner
DF	Dianne Feinstein
CF	Chris Finn
CG	Christine Gaddi
MGa	Mike Garza
MGo	Matt Gonzalez
AG	Al Gore
EH	Eileen Hansen
MHa	Marie Harrison
SH	Stephen Herman
MHe	Mary Hernandez
MHo	Mike Honda
RH	Richard Hongisto
HH	Harold Hoogasian
TH	Tom Hsieh
EJ	Espanola Jackson
AJ	Agar Jaicks
DJ	Davy Jones
RK	Ron Konopaski
JK	Joe Konopka
WK	Willie Kennedy
WL	Winona Laduke
BLa	Bob Lane
TL	Tom Lantos
BLe	Barbara Lee
MLn	Mark Leno
MLv	Megan Levitan
JL	Joe Lieberman
MLm	Myrna Lim
CL	Calvin Louie
BM	Beryl Magilavy
JRM	J.R. Manual
EM	Eric Mar
MM	Milton Marks III
SM	Sophie Maxwell
JMC	Joan McClain
JMG	Jake McGoldrick
CM	Carole Migden
GM	George Miller
DM	Douglas Moran
AM	Abel Mouton
RNd	Ralph Nader
RNa	Roy Nakadegawa
GN	Gavin Newsom
RNo	Ron Norlin
RO	Rennie O'Brien
JO	Juanita Owens
NP	Nancy Pelosi
DP	Don Perata
AP	Aaron Peskin
CP	Carlos Petroni
TR	Tom Radulovich
JR	Julio Ramos
SR	Shawn Richard
LR	Linda Richardson
MDR	Maria Dolores Rinaldi
RR	Rodel Rodis
MSa	Mark Sanchez
GS	Gerardo Sandoval
TS	Tom Santos
KS	Kevin Shelley
CRS	Carol Ruth Silver
RS	Rebecca Silverberg
MSo	Marc Solomon
AS	Adam Sparks
PS	Pete Stark
ET	Eileen Tauscher
MT	Mabel Teng
JT	Justin Tin
TT	Tom Torlakson
RT	Rose Tsai
RV	Robert Varni
MV	Mauricio Vela
VDV	Vu Duc Vuong
BW	Bud Wilson
HW	Hank Wilson
LWL	Lynn Woolsey
LWn	Lawrence Wong
JW	Jill Wynns
MY	Michael Yaki
LY	Leland Yee
TY	Toni Young
NE	No endorsement



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**Unearthing mass murder**

**Wednesday, Nov. 1**, Intersection for the Arts celebrates the opening of a photography exhibit documenting 15 years of forensic investigations conducted by the Argentine Forensic Anthropology Team at mass grave sites in Argentina, Bolivia, Guatemala, El Salvador, Ethiopia, and Iraqi Kurdistan. The exhibit runs through Dec. 9. 6-9 p.m., *Intersection for the Arts*, 446 Valencia, S.F. Free. (415) 626-2787.

**Free expression on the Net**

**Thursday, Nov. 2**, the Electronic Frontier Foundation presents a forum exploring the limits of free expression on the Net. 7 p.m., *Moscone Center*, 747 Howard, Room 101, S.F. Free. (415) 436-9333, ext. 101.

**Medical neglect in prison**

**Thursday, Nov. 2**, activists and former prisoners talk about abuses suffered by prisoners with HIV and Hepatitis C at an event sponsored by the HIV in Prison Committee and California Prison Focus. *St. Paulus Church*, 930 Gough, S.F. Free. (510) 665-1935.

**'The War Against Oblivion'**

**Thursday, Nov. 2-Saturday, Nov. 4**, award-winning, Mexico-based author and journalist John Ross reads from *The War Against Oblivion: Zapatista Chronicles, 1994-2000*. *Thurs/2*, 7:30 p.m., *Modern Times Bookstore*, 888 Valencia, S.F. (415) 282-9246. *Fri/3* (reading in Spanish), 7 p.m., *Casa del Libro*, 973 Valencia, S.F. (415) 285-1145. *Sat/4*, 3 p.m., *Casa Bonampak*, 3331 24th St., S.F. (415) 642-4079; 7:30 p.m., *Cody's Books*, 2454 Telegraph, Berk. (510) 845-7852.

**'Who Owns America?'**

**Friday, Nov. 3-Sunday, Nov. 5**, the Student Alliance to Reform Corporations, Rainforest Action Network, and Call to Action hold teach-ins on corporate influence in government, the judicial system, and higher education. *Call for times and schedule*. *Laney College*, 900 Fallon, Oakl. \$10 for the weekend, including food and lodging. (510) 869-2538.

**Music and dance for Prop. L**

**Saturday, Nov. 4**, the Artist Eviction Defense Coalition holds a benefit for Proposition L, with performances by local dancers, musicians, and other artists. 8 p.m., *Dance Mission Theatre*, 3316 24th St., S.F. \$10-\$100. (415) 826-4401.

**Mobilize for the Greens**

**Saturday, Nov. 4-Sunday, Nov. 5**, help get out the vote for Green Party candidates Ralph Nader and Medea Benjamin by going door-to-door and tabling in San Francisco precincts. *Meet at 10:30 a.m., Nader Campaign Headquarters*, 680 Valencia, S.F. (415) 701-1389.

**Report-back from Palestine**

**Sunday, Nov. 5**, the International Action Center holds a report-back from its Oct. 29 delegation to Palestine to deliver medical supplies and document repression by the Israeli army. 6 p.m., *Capp Street Center*, 362 Capp, S.F. \$5-\$10. (415) 821-6545.

**Take back San Francisco!**

**Sunday, Nov. 5**, local creative types perform at an outdoor Million Band March and antigentrification celebration cosponsored by Ian Brennan and the *Bay Guardian*, with music by Creeper Lagoon, Jello Biafra, and Lysa Flores, spoken word by Los Delicados and Sister Spit, and other perfor-

mances. The march leaves from the San Francisco Women's Building (3543 18th St.) at noon. *Noon-6 p.m., Civic Center Plaza, Polk and Grove, S.F.* Free. [www.millionbandmarch.com](http://www.millionbandmarch.com).

**Yuba Nation Nine benefit**

**Wednesday, Nov. 8**, hear testimony from Heidi Starr and other Earth Firsters fac-

ing up to a year in prison for organizing against the clear-cutting of the Sierra Nevada, at a benefit with entertainment and a Yuba Nation video screening. 7 p.m., *Unitarian Fellowship*, 1606 Bonita, Berk. \$5. (510) 841-4824.

Mail items for Alerts to the *Bay Guardian*, 520 Hampshire, S.F., CA 94110; fax to

(415) 255-8762; or e-mail [camille@sfbg.com](mailto:camille@sfbg.com). Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the *Bay Guardian* Action Network on the Web at [sfbg.com/action/](http://sfbg.com/action/). ❖



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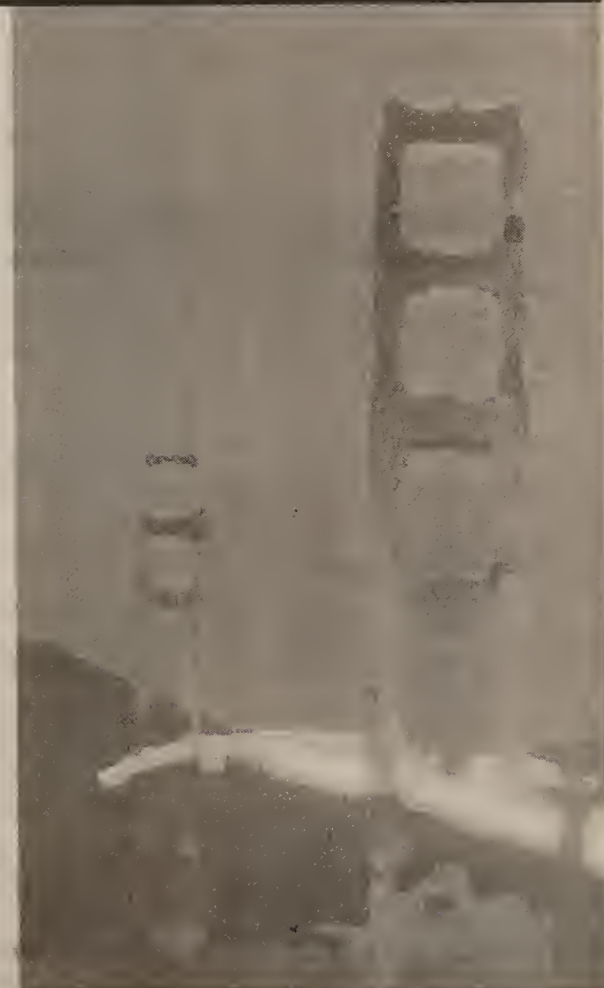
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Friday, November 3	Trade Only Admission	10 a.m. – 3 p.m.
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# features

## food and ethnicity

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Culture Shocked

GUARDIAN PHOTO BY MIRISSA NEFF



# San Francisco on \$5 a day

Does ethnic dining still have a future here?

By Sylvan Brackett



**Our town:** A *kung sor* building in Chinatown is a place of refuge for small immigrant-owned restaurants and the people who work in them.

**W**andering around Chinatown earlier this summer, I came upon one of those streets where every other window displayed stainless-steel steamers layered with pork buns and shrimp dumplings. Despite my limited knowledge of dim sum, I managed to assemble a meal for myself — for a little more than \$2.50. At prices like this, it was hard not to feel vaguely imperialistic. For \$2.50 I couldn't even have bought McDonald's latest variation on the hamburger.

And even if my dumplings were not ideal specimens of their kind, it

was clear that each was carefully made. For the first time, it occurred to me as strange that these immigrant restaurants still exist in San Francisco. If the average meal at a dim sum parlor, a Vietnamese noodle house, or a taqueria costs less than \$5, how do these restaurants stay afloat in a city that, as we are all tired of hearing, is only becoming more expensive by the month? Is this culinary resource, one that most of us take for granted, in danger of being priced out of San Francisco?

Tourism may be the lifeblood of many of the Chinatown restaurants

just down the hill, but up at the summit of Stockton Street the tiny dim sum parlors and lunch halls depend on the nearly 10,000 Chinese immigrants living in the area. This kind of restaurant, the kind that serves the neighborhood immigrant community and is neglected, for the most part, by everyone else, can be found throughout San Francisco. In the Mission, block after block of restaurants offer Mexican, El Salvadorean, and Nicaraguan specialties: whole fried snapper, braised beef tongue, brains, grilled corn with cream and *queso anejo* cheese, and, of course, fresh

tacos. Almost all the customers are local Hispanic immigrants. And even in neighborhoods where no single ethnicity determines the character of the whole, there are restaurants that depend on an immigrant clientele. In the Tenderloin, employees at Korean barbecues and Vietnamese noodle houses will do a night's business without speaking a single word of English.

These are the ethnic restaurants that hardly appear conscious of being ethnic. By and large, they are very sparsely decorated, and the chefs don't see their role as a particularly creative one — cooking to them is a craft, and they make dishes the way they have always been made. These are also the places that people like me proudly "discover," places where my enthusiasm for the "authenticity" of the cooking overcomes my dismay at the grubby bathrooms and inadequate service. They are also criminally cheap.

Times are tough for restaurants in Chinatown. John Wong (not his real name), a successful businessman born in Hong Kong who has held a part interest in three restaurants in the neighborhood over the last decade, estimates that 90 percent of them are on the verge of bankruptcy. To drive his point home, he mentioned the half-dozen vacant restaurant spaces on Jackson Street.

But this is nothing new and has little to do with the general price hikes in San Francisco. Most small restaurants in Chinatown have always had to fight to break even. For recent immigrants with no professional, not to mention English, skills (almost half of Chinatown's immigrants were farmers before they immigrated), a restaurant is a way to gain a toehold in America, not a way to make a fortune. Oblivious to the "new economy" and the changes it has wrought in San Francisco, these restaurants exist in what amounts to an underground economy, and it is only because of a strong network of family and community loyalties that so many struggling restaurants are able to remain open.

The operations are often family affairs. Brothers, sisters, uncles, aunts, and cousins, none of whom has enough money to open a restaurant independently, pool their resources. For people who have little hope of succeeding in the mainstream economy, the restaurant provides work and a tiny income. And even if the restaurant barely breaks even, it also provides for one of the family's most basic needs: food. When times are lean — and for small restaurants in Chinatown, times are almost always lean — the payroll is nearly nonexistent. Whole families squeeze together into one- or two-bedroom apartments.

Thanks to Chinese *kung sor* ("benevolent associations"), the housing market in Chinatown is like nowhere else in San Francisco. First organized in the late 1800s, these associations were founded to provide social services for incoming Chinese. Association members pooled their money and bought up neighborhood buildings — and now, more than a century later, there are nearly 100 of these organizations, and together they own more than half of the properties

*Continued on page 35*



# CAROL RUTH SILVER

Experience counts. Sustainable new ideas.



## MY RECOMMENDATIONS ON CITY & STATE PROPOSITIONS

See the Carol Ruth Silver website for full explanations and all recommendations at [www.sfdistrict6.com](http://www.sfdistrict6.com)

### STATE PROPOSITION

- 34 Anti-campaign finance limits . . . **NO**  
36 Rehabilitation, not prisons . . . **YES**

### SAN FRANCISCO PROPOSITIONS

- K Overdevelopment . . . **NO**  
L Limits & planning . . . **YES! YES!**  
O Campaign reform . . . **YES! YES!**  
N Anti-home ownership . . . **NO**

## WHY?

### DOES THE BAY GUARDIAN NOT ENDORSE CAROL RUTH SILVER?

In an editorial meeting at the Bay Guardian with **BRUCE BRUGMAN**, owner, **TIM REDMOND**, editor, and a staff reporter who was the only **TENANT** in the room, **CAROL RUTH SILVER** presented the Home Ownership for Tenants (HOT) plan. The tenant answered "yes" to wanting to buy his rent controlled unit, but Tim and Bruce opposed it because the tenant might make **\$20,000 or \$30,000** by buying his unit and later reselling it. Nice guys, Tim and Bruce: they've got *theirs*, so why should they care about some lousy tenant getting *his*, even if he is one of their low-paid, no-benefits staffers?

## DEAR DISTRICT 6 NEIGHBOR,

As a member of the San Francisco Board of Supervisors, I had the honor of representing this City in tough times, including at the time of the **homophobic murder of my friend and colleague Supervisor Harvey Milk, and Mayor George Moscone**. (Only recently came the revelation that the murderer Dan White also intended to shoot me and Willie Brown). And when violent protests erupted against Dan White's light sentence, I was the lone elected official who **tried to calm the rioters in front of City Hall**, and left my post only after being hit in the face by a rock thrown from the crowd.

**EXPERIENCE COUNTS.** So does being **tough and smart**. I am the **only** candidate for Supervisor in District Six who **has experience as a San Francisco Supervisor** (both district and citywide); has **headed the Golden Gate Bridge and Regional Air Quality Districts**; was **educated at the University of Chicago and Harvard School of Government**. I was a civil rights **Freedom Rider** who spent 40 days in Mississippi jails.

When I was a Supervisor, I authored, introduced, and supported many innovative, sustainable ideas. These include **legislation prohibiting discrimination in jobs** on the basis of race, sex, age or sexual orientation; creating **dog runs** in parks; establishing the first **San Francisco Rent Control Ordinance**; increasing curbside **parking**; establishing **bike lanes**; assuring **universal cable and broadband access**; creating the SF jail **rehabilitation programs**; and establishing the **Chinese American International School (CAIS)**. I understand **affordable housing issues**, including the need to increase supply by constructing new housing at higher densities, the urgent need to create a Regional Housing Plan, and to increase allotments of affordable housing in new housing developments - especially for **seniors and the disabled**.

Today I am General Counsel for **Medical Marijuana, Inc.**, and President of an organization lobbying for **RU-486** (the French abortion pill). I also am one of the leaders of the **Affordable HomeOwnership Alliance**.

**The homeless mentally ill** are the most visible of the unique problems in District Six. **The only sustainable solutions are making alcohol and drug treatment immediately available on request, and providing assisted living housing.** These solutions are not cheap, but as your Supervisor, I will make solving homelessness one of my highest priorities.

I respectfully ask for your vote on election day, Tuesday, November 7th. With your help, together we will get the job done.

Sincerely,

CAROL RUTH SILVER for Supervisor, District 6 • 415.522.1992

## THE BEST FORM OF RENT CONTROL IS HOME OWNERSHIP

**Carol Ruth Silver supports the Affordable HomeOwnership Alliance plan, called Home Ownership for Tenants (HOT). Under this viable, practical plan, an estimated 80% of San Francisco tenants could be eligible to buy their own units and become Home Owners. The HOT plan has 3 elements:**

- 1. The plan would make it legal for any tenant to buy his/her apartment from the landlord.**
  - Several landlords and numerous tenants already have expressed interest in the idea.
  - HOT has been endorsed by the Tenants Associations Coalition of San Francisco.
  - Existing, readily-available zero down payment and low down payment loans are available. See Affordable HomeOwnership Website: [www.affordable-homeownership.org](http://www.affordable-homeownership.org). To start the loan qualifying process, call Catherine at 415.703.0990, Maryanne at 925.746.1480 or Ash, 1.877.619.LOAN (5626).
  - Friends, relatives and roommates can co-sign to help you obtain a loan.
  - Tenants get the security of home ownership at an affordable after-tax cost, often less than the cost of rent.
  - Tenants who become owners get tax deductions - Uncle Sam helps pay the mortgage.
- 2. Tenants choosing not to buy continue to rent under rent control with added protections.**
  - Absolute prohibition against owner move-in and Ellis Act evictions. Zero evictions would result.
- 3. Extra revenue to the City from transfer taxes would go to a Rent Supplement Special Fund.**
  - The City will collect an estimated \$526 million over 5 years in incremental tax revenues.
  - Over 34,000 elderly/disabled tenants would be eligible for rent subsidies of about \$400 a month.

**If a tenant wants to buy his/her unit and the owner is willing to sell, why should anyone stop them? Why would you vote for a candidate who opposes AFFORDABLE HOME OWNERSHIP FOR YOU?**

Paid for by Affordable HomeOwnership Alliance and by Silver 2000 Committee to Elect Carol Ruth Silver, ID#1226231





Window on the west: Cultural cross-pollination has benefited Asian and occidental-style restaurants alike.

## Ethnic dining

From page 33

in Chinatown. Nowhere else in the city is a recent Chinese immigrant as likely to find a room for so little. Most of these buildings are badly run-down and violate scores of building codes. People sleep in bunks, 12 or more to an apartment, but for only \$200 a month. Soaring real estate values are not likely to have much of an effect on the *kung sor* properties. The bylaws of these groups prevent them from selling buildings.

In restaurants that don't depend upon family labor, there is a small pool of illegal immigrants willing to work for less than minimum wage for ridiculously long hours. Some dishwashers work 12 hours a day, six days a week, for \$600 a month. This sort of exploitation is fairly rare, though. Most paid employees live on minimum wage — a feat possible only because of the availability of cheap housing.

And there are also community-supported groups that keep an eye out for abuse of new immigrants. The *kung sor* associations are major

donors to the Charity Cultural Services Center, located on the upper edge of Chinatown on Stockton Street. This Chinese-run organization provides, among other things, free training programs for immigrants in both Chinese and Western cooking techniques. After all, just because you have eaten Chinese food all your life does not mean you can cook it. The CCSC has also established a relationship with local restaurants, and after finishing the 20-week training program, immigrants usually find restaurant work quickly. This organization also ensures that newcomers are aware of their rights, and that the restaurants to which they supply workers treat their employees decently.

Although most restaurants in Chinatown don't break labor laws, evasion of the IRS is key to their survival. Almost everyone I spoke to in the Chinese community told me that most Chinatown restaurants report only a small percentage of their actual sales. This is easily accomplished when all business is done in cash. Next time you're in Chinatown, note that checks or credit cards won't buy

cannot afford. Caucasians also don't like the same kinds of foods that appeal to immigrant Chinese. Although a customer base of immigrants might not necessarily ensure that local restaurants serve high-quality food, it does help ensure that restaurants serve authentic dishes. Some of the restaurants in Chinatown that cater to both tourists and locals provide both sorts of menus. Broccoli beef, egg rolls, and sweet-and-sour pork for the tourists; duck slices with jellyfish, winter melon soup, and pig maw with mustard greens for the Chinese.

Henry Baca owns Red Balloon, a small Nicaraguan restaurant he opened in the Mission in the early 1980s. As with the rest of the restaurants on the block, most of the wait staff speak little or no English, and the customers are 90 percent Hispanic — in this case, mostly Nicaraguan, with a mix of El Salvadoreans, Mexicans, and Hondurans. He spends most of his time in the dining room, and his wife oversees the preparation of all the food. When asked to describe the menu, Baca never mentions

specific dishes, but instead stresses the importance of faithfully reproducing the food of his childhood.

"As far as I am concerned, since I have been away from Nicaragua for many, many years, the only appreciation I can have of the food is what I remember," he tells me. "It must smell like home, and it must be made like my mother used to."

When I ask him about the incursion of dot-coms into the Mission, his face registers none of the frustration and anger that I expect. Yes, he has noticed that the Mission has changed, but in his view it has "changed for the better." He notes that crime, although still a problem, has begun to taper off. He looks at the dislocation of the Hispanic community from a historical perspective. Henry moved to the Mission in the late 1950s, as the last of the Irish were on the way out. As he sees it, another cycle of population change is natural. Not even the threat of eviction or increases in rent fazes him. In fact, he expects that his restaurant won't last all that long in its current location, but he plans to survive.

"We have a good prestige and no matter where you go, if you have good food, your customer will follow you," he says. "If I had to move a block or two away with half the price of rent, I wouldn't mind because my product is good. We have good prestige. We are the number one Nicaraguan restaurant in flavor."

By now it is old news that rapid gentrification is underway in the Mission. But years after the first reports were written on the subject, the neighborhood retains much of its character; Spanish is still the dominant language of the street. Rent control will allow the current residents to continue living in the Mission, and until higher rents start to force out *taquerías*, Hispanics will continue to frequent these restaurants. This stalemate is similar to the situation in the Sunset's Chinatown (about which more anon).

But not all small restaurant owners are as confident as Henry Baca of their ability to keep up with the changes in the Mission. The owner of Las Palmeras, a *taquería* in the heart of the neighborhood, has resigned himself to the uncertain future of his business. His lease expires next year, and although his landlord has assured him that rent will not increase dramatically, he worries his landlord will be tempted to sell the building. It happened next door, and the small restaurants in that building lost their leases.

Eviction or a substantial increase in rent is not the only danger facing restaurants like Las Palmeras. Most of the restaurant's customers are Hispanic, and as rents continue to increase, the Mission will cease to become a destination for poor immigrants from Mexico and Central America. With the gradual displacement of Hispanics by affluent, white San Franciscans, the long-term prospects for restaurants like Los

Palmeros are even more bleak. The non-Hispanic residents might frequent the local restaurants occasionally, but unlike the Hispanic population, these residents are not as likely to lead a life circumscribed within the neighborhood.

• • •

George Tong probably has a better sense of the demographic shifts in Asian populations in Bay Area neighborhoods than the Immigration and Naturalization Service or the U.S. Bureau of the Census. He is president of Tong Enterprises, a large Asian food importer that supplies nearly 300 Asian groceries in the region. He first noticed the development of a Chinese enclave around Irving Street 15 years ago, as new groceries in the Sunset opened accounts with his company. A little less than a decade ago, it looked as though the Chinese population in this new Sunset Chinatown would soon surpass the downtown Chinatown. Alarmists announced that Chinatown was dead, and that its bustling streets persisted only because of tourism. But Tong's bottom line has proved otherwise. Grocery bills, perhaps the most accurate way of determining shifts in the population, have stagnated in the Sunset Chinatown over the last six years.

"This is an instance where the rising real estate costs have pretty much stopped people from moving over to the Sunset," he says. "The Sunset, once a relatively inexpensive place to live, is now as expensive as the rest of the city."

But, as in the Mission, the slowing of Chinese immigration into the Sunset has not spelled the end for restaurants geared toward immigrants. Immigrants who arrived before the rent hike, and who still have fairly low incomes, will continue to support their local restaurants. For the time being, restaurants like Dragon City Restaurant on Taraval Street will continue to offer entrees such as steamed pork cake with salted egg for \$2.88, or a surprisingly good five-course meal for four people for \$18.

It should be said that there are quite a few authentic Chinese restaurants that have successfully attracted a Caucasian clientele while maintaining the integrity of their food. Most of these places, though, are not in Chinatown. In the Richmond, three quarters of the people waiting outside for a table at Ton Kiang, a restaurant that serves dim sum and regional Chinese Hakka cuisine, are white. And in the financial district, Yank Sing has developed into San Francisco's quintessential high-end dim sum restaurant. Chinese immigrants may eat at these places, but by no means are they a majority. Both restaurants are relatively expensive. And unlike the dim sum restaurants in Chinatown, which offer 20 to 30 traditional items that have been cooked the same way for centuries (including the fearsome steamed chicken feet), the kitchen at

Continued on page 37



# A VOTE FOR OUR FUTURE RALPH NADER FOR PRESIDENT

*"Every major social justice movement in our nation's history was made possible by more power to the people and it is way past time for a shift of power from big business to the people"*  
**Ralph Nader.**

We, union activists and leaders, have carefully reviewed the candidates and issues in this election and have decided we will vote for Ralph Nader for President and Winona LaDuke for Vice President and urge others to do so as well.

We believe Ralph Nader has been barred from the Presidential debates because his participation would mean a break in politics as usual, would present voters with clear policy alternatives and would offer the possibility for working people to register their disgust with the way in which money determines the choice of candidates.

The Nader candidacy presents the most comprehensive and reasoned critique of the continuing inequities in our society and offers a humane alternative direction for our country.

Nader is the only candidate in this campaign who is talking about how unrestrained corporate power affects our political institutions, economy, media, culture and democracy.

Nader is the only candidate offering a comprehensive program to improve the quality of life for all of our people. It includes eradicating poverty, narrowing the income gap, enhancing labor rights, establishing a universal healthcare system, ending the death penalty, halting the current misguided and repressive "drug war," ending discrimination in our criminal justice system, protecting our environment, and democratizing our elections.

## Here's where Ralph Nader stands on just a few issues of critical importance to working people:

A living wage for all workers, repeal of the anti-labor Taft-Hartley Act, triple back pay for workers fired illegally in organizing drives, expanded power for the National Labor Relations Board to stop unfair anti-union practices and a ban on permanent replacement of strikers.

Opposition to the unfair trade treaties and institutions such as the North American Free Trade agreement (NAFTA) and the World Trade Organization (WTO).

Tougher penalties for corporations that pollute or make (or withhold information about) defective products.

Elimination of unneeded weapons systems, reduction of our nuclear arsenal and a cut in Pentagon spending.

Ending corporate welfare, subsidies, and bailouts. Redirection of these funds for public education, healthcare, renewable energy, childcare, public transit, clinics, libraries, drinking water systems, and public works.

A publicly funded, administered, and accountable universal healthcare system with comprehensive preventive, diagnostic, and therapeutic services without co-payments or deductibles, including full prescription drug coverage for everyone.

Genuine enforcement of affirmative action, opposition to police violence, equal rights for Lesbians and Gays, including civil unions and ending the military's "don't ask, don't tell" policy. A Constitutional guarantee of equal rights for women and full abortion rights.

A strong showing by Ralph Nader will have a positive effect long past November. We have a chance to break with the past and raise the standard of political debate and decision-making in our country. A vote for Ralph Nader is not a vote for anyone else. It's a vote for the best candidate in the race. It's a vote against big-money politics as usual. It's a vote for our future.

Titles and affiliations are for purposes of identification only.

## To join Labor for Nader, call 510-273-2240.

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# food and ethnicity

## Ethnic dining

From page 35

Yank Sing also develops new dim sum items to suit Occidental tastes.

"We have two executive chefs in our organization and their responsibility is to create new dim sum, two new items every month," says Yank Sing owner Henry Chan. He takes his Hong Kong-trained chefs out to some of the best restaurants in the city to expand their understanding of Western tastes. In a sort of reverse fusion, his chefs draw ideas from places like Aqua and integrate Western ingredients into the highly specialized dim sum cuisine. The mushrooms stuffed with bamboo shoots, chicken, and tarragon might look traditional, but the addition of tarragon brings an entirely new, Western dimension to the dish. Whereas dim sum restaurants in Hong Kong, the world capital of dim sum, might have 30 or 40 traditional items in their

repertoires, over the years Yank Sing has increased its offerings to nearly 200 items.

But, as Chan is well aware, food is not enough to bring in a Western clientele.

"For Chinese, in general, the food comes first," he says. "Everything else is secondary. The reason why Chinese think that way is because China is very poor — most common people don't have the money to have a nice bathroom. But here in America it is a different environment, so we have to make it

feel comfortable for people to come and eat the food. Like when I go to the washroom, I don't want to get a shock from it."

Although the interior of Yank Sing is not as aesthetically ambitious as Aqua's, it is airy and attractive — a far cry from most of the dim sum parlors in Chinatown. But Yank Sing is nonetheless the direct descendant of that sort of Chinatown hole-in-the-wall restaurant. When Chan dropped out of medical school to help his father with the family restaurant, the restaurant was hidden away in Chinatown.

"I feel that it is very important to bring whatever good things, whether food, or anything else, to the mainstream, to America, to Americans, to Caucasians, and not just keep it in Chinatown," he says. "So I said to my father, 'We have got to get out of Chinatown.'"

San Francisco is lucky that Chan succeeded. Even though there are

plenty of restaurants in Chinatown that serve good dim sum, he has managed to make dim sum available to everyone, even to famous chefs at high-power downtown restaurants — people who have distinctly benefited from the presence of so many immigrant-owned restaurants in the city.

For instance: Anne Gingrass, the recently retired chef-owner of Hawthorne Lane, has drawn a good deal from Asia's cuisines. Although she is sensitive to making her food appear too ethnic, she has served Chinese roast duck, complete with steamed bun and plum sauce, as part of Hawthorne Lane's menu. When the restaurant opened in 1995, Gingrass bought her roast ducks from her favorite roaster on Grant Street in Chinatown before she found the machinery to do it properly.

These days, Hawthorne Lane's take on Peking duck demonstrates

how a traditional ethnic dish can be turned inside out. The duck breasts and thighs come artfully arranged on the plate, surrounded by a drizzle of very fruity plum sauce made with fresh, locally grown plums. The steamed rolls, symmetrically placed, each hold a small bouquet of mizuna and more fresh plums.

The fruitiness of the dish and the integration of all the elements on the plate are in utter contrast

For the time being, restaurants like Dragon City Restaurant on Taraval Street will continue to offer entrees such as steamed pork cake with salted egg for \$2.88, or a surprisingly good five-course meal for four people for \$18.

to the sort of Peking duck you would expect to find in a Chinese restaurant. The duck at Hawthorne Lane is far less greasy and is far better suited to the freshly made plum sauce (traditionally a salty-sweet condiment in which plums are only one of a dozen ingredients) than its Chinese counterparts.

The experience of eating the dish is also worlds away from Chinatown. Pieces of roast duck are not to be folded into the steamed bun, smeared with salty plum sauce and eaten by hand as at Yank Sing. Neither is the duck cut, Chinese-style, into strips, bone and all, to be picked at with chopsticks as at a restaurant in Chinatown. Hawthorne Lane's Chinese roast duck is eaten with fork and knife, dabbed in the plum sauce, and gingerly consumed with a swallow of Côtes du Rhone Villages. The food that appears quintessentially "ethnic" when hanging in the windows of Chinatown's delis has made its long ascent to haute cuisine — and nobody has batted an eyelash. ❖

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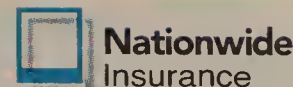
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**Q:** When I was in junior high and I saw other naked girls in the locker room, I would become aroused. My counselor told me, "Don't worry, it's normal for young teens to be excited and curious about others of the same sex." She said that I would grow out of it. Then I would have dreams in which I was kissing other girls. Once again I was told I would grow out of it. I am now 16. My best friend has a secluded pool where, when her father is not home, we skinny-dip. One day five of us were skinny-dipping. I made up that I read a story that teens are turned on by the sight of other nude teens their age, to find out if others felt what I was feeling. They all laughed at the thought, so I knew I was the only one turned on by being among other nude girls. I always felt that homosexuality was a sin and that somehow you chose to be that way. I didn't choose to be this way, and nobody converted me. I know no openly gay people. Help me. I don't know what to do.

**A:** Homosexuality is a phenomenon that shows up in a certain percentage of humans (and animals), just like left-handedness. It is no more a sin or a choice than being blue-eyed. Your friends may not all have been honest with you. The loudest put-downs of gay people often come from those who are struggling with their own same-sex feelings. Many high schools have clubs for gay, bisexual, and "questing" teens and their supporters. If you're sure yours does not, look in your local yellow pages for organizations with "gay," "lesbian," or "bisexual" in their name and phone for gay teen resources in your area, or call the nearest chapter of PFLAG (Parents and Friends of Lesbians and Gays). If you have access to a computer, you should look at these excellent sites on teen sexuality: [www.Scarleteen.com](http://www.Scarleteen.com), [www.teenwire.com](http://www.teenwire.com), and [www.positive.org](http://www.positive.org). You are definitely not alone.

I would have dreams in which I was kissing other girls. Once again I was told I would grow out of it.

**Q:** I am 73, haven't had it in 10 years, and want it so bad I can taste it. (Wish I could!) And all because my wife of 49 years feels she has "done her duty" and no more. To think we would occasionally 69 back in our younger days! It last happened in 1977 and was absolutely delightful. I am so tempted to dip into the classified M seeking W section and find myself a sixtyish widow who feels as I do. Counseling is out of the question. Bob and Libby Dole, older than I, are my Viagra idols. What to do?

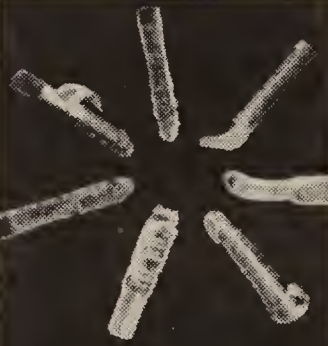
**A:** If you have a monogamous agreement, and one partner won't have sex, you are left high and dry unless you can change the agreement or are willing to break it unilaterally. If you have tried all within your persuasive power to change your wife's mind, have you also tried telling her how you feel and enlisting her aid in solving the problem? She may see the unfairness of her position ("I won't, and you can't either") and give her blessings on your finding an outside partner. While they are illegal in all states except Nevada, a commercial sex worker might be the ideal solution of presenting no emotional threat to your long marriage.

**Q:** I am a healthy, reasonably attractive woman of 39. My husband is 43 and is very attractive as well. He notices other women and often flirts with them. The problem is that when we have sex, there is absolutely no foreplay. He never gives me oral sex or even stimulates my clitoris. I'm clean and wash down there often. When we do the deed, it's usually straight sex, only occasionally anal, and he ejaculates very quickly. I have had other men who seemed to enjoy the pleasures of foreplay. I love this man, and his actions hurt my feelings.

**A:** Who is it that's been letting him just hop on and hang away? Many people are of the mind-set that if it isn't broke, why fix it. If anything is going to change, you are going to have to tell him that sex with you requires fixing. Let him know what it is that you would like and exactly how. Rent or buy some videos on oral and manual caress, and be sure to get one on ejaculatory control. Men who ejaculate quickly often get right to intercourse because they are afraid that if they hold off, they might climax even before their main event.

Confidential to Christine who says "my life feels so empty I want to die." You don't have to feel this way. You are depressed, and medication can help. Anyone can learn the skills of creating more satisfying relationships from a good psychotherapist. Don't put it off. Get help. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum ([www.askisadora.com](http://www.askisadora.com)) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

  
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features

**techsploitation**  
by annalee newitz

# Mad doctors

Ever since I made the thoroughly insane decision to earn a Ph.D. (technically making me a doctor of culture), I've been obsessed with mad doctors. I think you know who I mean when I say "mad doctors": the kinds of demented but highly trained professionals who do things like sew a bunch of body parts together and bring them to life, or drink potions that alter their molecular structures, or hack Microsoft's servers to peek at its proprietary source code. Often the mad doctor has some kind of mind-bogglingly innovative breakthrough that goes awry. Or, as in the case of our mad Microsoft hacker, the benevolent individual in question is treated as "mad" by a society that doesn't understand his or her brilliant, idealistic theories.

I've been reading the autobiography of one of the 20th century's most famous mad doctors, Daniel Paul Schreber. A German jurist who went insane in the 1890s, Schreber decided to record his experiences as a paranoid schizophrenic, finally publishing a nearly-500-page volume called *Memoirs of My Nervous Illness* in 1903 (republished in 2000 by New York Review Books).

Schreber, having discovered that he could talk to the sun, the birds, and God, recorded how he came to believe — based on vast quantities of evidence — that every soul is made up of "nerves" and "rays," many of which were penetrating Schreber's body and torturing him. He also developed an elaborate theory about how God wanted to turn him into a woman, impregnate him, and allow him to become the mother of a new race of human beings. The book is quite long, because all of this is discussed in the kind of elaborate, painstaking detail that you'd expect from a lawyer. Schreber even includes footnotes and little references to earlier chapters, so that the astute reader can keep all of the facts straight.

Owing to its weirdly lucid prose, Schreber's book became a cult classic among psychoanalysts and philosophers. His plight was dissected by Freud — who of course thought that the voices in Schreber's head all had to do with repressed homosexuality, which seems to me only the tip of the iceberg. In the 1960s Schreber was famously exalted by French poststructuralist philosophers Gilles Deleuze and Felix Guattari in a book called *Anti-Oedipus: Capitalism and Schizophrenia*. Their idea, in part, was that Schreber's articulate madness was a kind of political revolt against his repressive society and the horrifying, authoritarian world of the mental asylum where he was imprisoned for several years.

Reading Schreber's description of going mad is eerie because his life so closely resembles my own and those of many other workaholics in the information industry. It differs only in the magnitude of his insanity. While most of us are simply neurotic, or tired, or wracked by repetitive-stress injuries, Schreber truly leapt off the proverbial deep end.

The child of an authoritarian father who was famous for writing a series of books on raising children to be obedient (sort of an anti-Dr. Spock), Schreber was obsessed with orderliness and work. After being appointed to a high office in the Superior Court of Dresden, Schreber was overwhelmed by his workload and office politics. None of his friends or family lived in Dresden, so his entire life was consumed by work. Eventually he began to hear crackling noises in his walls every night. He couldn't sleep, and he grew more and more nervous.

Admitted to an insane asylum, Schreber was subjected to morphine treatments, restraints, and isolation. Not surprisingly, his insomnia and nervousness worsened, and the crackling in the walls resolved itself into hundreds of voices speaking in his head simultaneously. The voices even provided him with a name for what they wanted from him: *compulsive thinking*. He spent all of his time communicating with the voices, not sleeping or eating, and gradually became so unhinged that he decided all of the people and places around him were imaginary.

Schreber's compulsive thinking sounds like what we're all supposed to do in the information economy, but taken to its logical extreme. Many of us are supposed to communicate with hundreds of "voices" (many of which arrive via Schreberish "rays" in fiberoptic cables or are beamed directly to our cell phones). We're supposed to assimilate thousands of tiny pieces of information in our minds, deprive ourselves of sleep, then think coherent thoughts that our companies can use, patent, or simply own as intellectual property.

Perhaps most frighteningly, whenever we engage in compulsive thinking on the job, our thoughts are not our own. They seem like voices in our heads because, if left to our own devices, most of us would not spend hours at a time thinking about how to debug a piece of code, or how to organize financial information on a spreadsheet, or how to organize our sentences in such a way as to convince a reader that our opinions are the right ones.

Every day that we work and engage in compulsive thinking, we are quite literally losing our minds. We may be losing them to corporations rather than madness, but at the end of the day sometimes it's hard to tell the difference. ❖

Annalee Newitz (schreber@techsploitation.com) is a mad doctor. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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## travel

by diane goldberg

# Double glazing

Rural England is a misanthrope's paradise. It's a perfect place to vacation, surrounded by people who limit conversation to "lovely day" in response to anything less than gale-force winds, then toddle along, dragging their obnoxious little yapping dogs with them.

Stepping off the train in early autumn, you feel damp cold seep from the platform into your bone marrow. No risk of running into salesmen handing out business cards at the bar, or developers of concepts that will be big, really big, bigger than Disney. In England the socially avoidant sip a few warm ones without the risk of conversation. Usually.

Sir Isaac Newton and Margaret Thatcher are Grantham's most famous native children. In England that puts Grantham on the poor cousin list of townships, as every hedgerow and sheep crossing usually lays claim to 12 statesmen, three novelists, and a poet.

In a Freudian seizure, I thought visiting Thatcher's birthplace would make sense out of the 1980s. The museum in the Guildhall Arts Centre houses one of the erstwhile prime minister's suits.

The Guildhall, built between 1867 and 1869, was once a prison. The cells are used as the box office for the Arts Centre. Grantham also spawned Edith Smith, Britain's first uniformed policewoman, who began service in 1915. Smith's primary mission was to rid Grantham of prostitutes. During her first year and a half of service, she cautioned 150 wayward girls and prostitutes, arrested 15 drunken women, and handled 15 female larceny cases.

Edith and Maggie did their jobs well. Grantham is a singularly unexciting little town.

The Arts Centre also houses the tourist information office. When I called to ask where to go to dinner in Grantham, I was met with a look of cautious concern. You know, the look you give the homeless lady with a buggy full of foul smelling something that blocks your path: you don't really want to engage her, and you fear angering her, because she could fling something horrid and fecal at you.

"There's nowhere to go out in Grantham. Do you have a car?" the tourist information office staffer asked, as if I might be from some remote part of the world where "car" was an unknown commodity. She looked at me, assessing my response to see if I knew the meaning of car.

I understand that jet-lagged Americans on roundabouts are fun to watch. "I don't drive over here," I answered.

She bit her lower lip. "There really isn't anywhere to go without a car."

I apologized and left, sentenced to another desultory dinner in my intimidat-ing bed and breakfast, where the shower spit out a cold dismal squirt, and the proprietor was sufficiently standoffish to encourage my avoiding any mention of said shower. I'd already revealed myself to be a potential terrorist by trying to find a restaurant.

A biography of Lady Thatcher posted to the museum wall informs passersby that Margaret's father did not allow the family to have indoor plumbing.

Outside in the nasty drizzle I began to understand Lady Thatcher's greed. If I'd spent my girlhood dashing out into the dismal British winter for a pee, I'd want a world geared toward the needs of highfliers with cell phones.

I headed for Grantham's Beehive Inn on Castlegate. Dating from the 1800s, the inn is marked by a beehive, bees included, over a sign reading, "Stop traveler, this wondrous sign explore / And say when thou has viewed it o'er and o'er / Grantham now two rarities are thine / A lofty steeple and a living sign."

Apparently, the author did not know about the third wonder: the man who loved double glazing.

The Beehive Inn has the standard low ceiling and stone of all the ye oldes that make England like a Disneyland for history freaks. The smell of cigarettes and puke merged in that unique miasma that lingers long in repositories of underage drinking. The pub was crowded with testosterone-fueled wankers beneath the legal drinking age.

With a half cider for company, I crept to a corner. It was there that he found me. He looked harmless enough, the sort of just-past-midlife mothball-scented-blazer-wearing gray little man deposited in the local by his shopping spouse. "Double glazing," he said, smiling ominously. "They don't appreciate double glazing." He indicated the other occupants of the pub with a gesture.

He nodded at me as if we were in cahoots.

"Everyone has double glazing now. Take it for granted, people do; they never stop to think of what it was like before double glazing. Double glazing is the greatest invention of the 20th century." His eyes took on a glittering quality akin to that of the bad guy in a grade B horror flick. I looked longingly at the door.

By some mysterious signal, he'd arranged for the delivery of another round. "Before double glazing, pneumonia killed thousands each winter. Double glazing saves lives. But they don't appreciate it, this lot. They grew up in a world where double glazing was common. They don't even think about it."

He was old enough to remember little Maggie Thatcher. I asked him.

"Oh, her," he said. "She's a woman who understands about double glazing." ❖

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**culture shocked**  
by katharine mieszkowski

# Goldfinger

**A**t a swanky Marin power-lesbian party, sprinkled with quasi-closeted TV celebs, the man called Goldfinger stepped outside for a cigarette.

[Surging soundtrack] "Goldfinger. He's the man, the man with the Midas touch, a spider's touch ..."

No, not that Goldfinger, the James Bond nemesis, the card-cheat and gold smuggler, who was last seen whooshing out of an airplane window to his death after Agent 007 thwarted his attempts to irradiate Fort Knox in that memorable bunt "Operation Grand Slam."

It would be somehow fitting if that Goldfinger had ended up retired, living in Mill Valley some 36 years later. But *this* Goldfinger was no aging actor, much less a smuggler or crooked card shark. He explained his role at the party simply: "I'm the entertainment."

What's Goldfinger's 14-karat act? He snorts two lines of coke, pops two Viagra, strips and appears naked, mingling with the party guests, his porn-star erection sticking out at a 90-degree angle. He and his protrusion work the crowd, serving glasses of champagne and posing for souvenir photos with the squealing gawkers.

The entertainment? The perpetual erection itself. Why bother with any song or dance or feats of daring? Isn't the boy-toy phallus, in the flesh, the ultimate status symbol for today's "edgy" hostess?

But to me, the whole Goldfinger thing sounds curiously asexual. It lacks the corny sordidness of a meat-and-potatoes striptease or the titillating suggestiveness of a leashed slave parading in leather at the Folsom Street Fair. Goldfinger, serving drinks and schmoozing with the crowd, seems more like a sexual sideshow. Behold the magnificent, mechanical schlong!

Or so I hear. I'm sorry that I can't tell you all the details you are now hankering for — How big was it? And how long did it last? Was there any telltale drooping as the evening waned? And just when did he finally have to call it a night? I would like to reveal all of this, and so much more: the twisted inspiration for the act, and how much he gets paid an hour. But I can't tell you any of this. Because I wasn't there.

I heard the shimmering fable of Goldfinger from a friend, who heard it from a friend who saw Goldfinger's goldfinger with his own two eyes at the aforementioned party in Marin last New Year's Eve.

I know what you're thinking — this must just be an urban legend for our pharmaceutical-festishizing times. Of course, I can't be sure, but I don't think so, for one simple reason: once you've heard about the idea of Goldfinger, doesn't he have to exist?

Not that I believe every local Goldfinger legend. About four years ago at Burning Man, supposedly one of the revelers who overdid it on the shiny body paint had to be taken to the hospital because she went into shock. When this bit o' news was passed around, inevitably some wise guy cracked, "Hello! Skin suffocation! You have to leave a bare spot so your skin can breathe. Didn't she see *Goldfinger*?" Maid Marian, one of the key organizers of Burning Man, assured me that this Goldfinger tale is entirely apocryphal: "It's another silly Burning Man legend. I'm absolutely certain it's not true," she said.

OK, fine. But I can't shake the other Goldfinger. More than 10 months since I first heard of him, I've been haunted by the notion that there's a Viagra-enhanced penis performer for hire letting it all stick out in the Bay Area, whom I can't find no matter where I poke around. I've grown so insufferable on the topic that the guy who first told me about him is no longer responding to my e-mails about that man with the heart of gold.

I've tried searching the Web, turning up nothing but endless free erotica sites, announcements about circuit parties and facts about the L.A.-based punk band Goldfinger. I e-mailed the band, and drummer Darrin Pfeiffer wrote back to say that he doesn't know Goldfinger, but now he's going to write a song about him. In desperation, I even posted a pathetically needy missive on Craig's List: "Are you GOLDFINGER?" No response.

I racked my brain looking for likely sources. Countercultural writer Joyce Slaton hadn't heard of him either, but speculated about where he might stash his corkscrew and serving towels. Sorry she couldn't be of more help in my quest, she offered a consolation prize — a buddy of hers is starting a business in "clown domination." Ouchy the Clown will dress up in full clown suit and makeup and dominate party guests, for a (painful?) fee. Given the deep-seated scars that many inner-children bear from terrifying early Bozo experiences, no doubt this twisted scheme will take off. Watch what grinning fright jumps out of your next surprise birthday cake.

Not even Terrance Alan — proprietor of the New Meat Campus Theater in the Tenderloin, home to the clothing-optional Internet café the Dot-Cum Lounge, and also maker of porno horror flicks such as *The Bare Dick Project* — has heard of my Goldfinger. "But imagine what he could do with a hanger," he said cryptically, adding, "You have a really interesting job." He should talk.

So, this is my last best hope to find Goldfinger. Are you Goldfinger? Beckon me to enter your web of sin. ❖

Katharine Mieszkowski (KMAD2000@hotmail.com) is a writer for Salon.com.

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

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**ZAGAT SURVEY**

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# The trip to bountiful

By Paul Reidinger

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The Groaning Board

I have noticed of late that many restaurants great and small are christening themselves "cafés." Perhaps the word has a reassuring, atavistic appeal at a time when a lot of new restaurants, in their huge noisy glossiness, resemble nothing so much as those monster cars of the 1950s with tail fins.

I am waiting for the first "sushi café" — which seems as inevitable as it does improbable. Meantime, there's Cafe 180, which opened earlier this fall in the saloonlike space near the corner of Market and Van Ness that until recently was the home of — yes, Virginia — Bull's Texas Cafe.

I liked Bull's. The place had an appealing weather-beaten look, with wide wood-plank floors, and the spicy food arrived in the bountiful portions commensurate with the appetites of those who ride the range, if not Muni, for a living.

The gigantic serving is one legacy of Bull's that's survived the transition to Cafe 180. So have the wood floors, though the rest of the space has been softened, Shabby Chic-style, with billowy white drapes and tablecloths. It's not an unattractive makeover, exactly, but it's not quite a convincing one, either. One has the vague feeling of having wandered into a summer house that's been closed for the winter, all

the furniture covered. And there's a faint but definite feel of stinginess.

There is the same feeling, surprisingly, in the food. The chef is Remy Bernabe, whose résumé includes stints at such places as Masa's and Aqua. He certainly knows his way around the (butcher) block; his dishes show signs of style and elaboration. But despite the near-elegant menu, the kitchen seems to suffer from supply management issues. On one visit, a soup of roasted fennel (\$5) had been spiked with chunks of tuna. I didn't think much of it until another visit, when a wild-mushroom soup (\$5) was thick with chunks of duck breast. It's as if the kitchen can't face the prospect of throwing something out and so throws it in the soup. There's an appealing frugality and generosity at work, but it's not quite artful.

We also couldn't help noticing a proliferation of golden cherry tomatoes. Like a band of party crashers, they showed up in the Caesar salad (\$8), then in the vast pads of mashed potatoes that accompanied the duck (\$18) — a combination of grilled breast and confit of leg, in a seductive raspberry gastrique — and in the grilled ahi and langoustines (\$19), with an underwhelming lobster nantua sauce. Bernabe is clearly at home

on the range of haute cuisine, but it's as if he doesn't have access to the full range of ingredients he needs — just cherry tomatoes. The tuna wasn't even supposed to come with mashed potatoes; according to the menu, the starch was to be soft polenta. Of course the two are largely interchangeable, but they're not the same.

The lunch menu, by contrast, is less ambitious but stronger, owing, no doubt, to the practical midday needs of the many people who work in the lower Civic Center. Apart from the ducky mushroom soup, the menu was straightforward: a perfectly seasoned steak burger (\$8), layered with two kinds of cheese and a slab of bold pepper bacon, and a lovely piece of grilled ahi (\$12), sandwiched on a soft bun with slices of mango and, on the side, rounds of white and purple potato roasted to an almost chip-like crispness.

"They don't stint," my friend said as he sailed into the peach cobbler (\$6), an oceanic array of sliced peaches, pastry, and housemade vanilla gelato that, judging from the graininess, may have melted a bit and then been refrozen.

The cobbler had been better — and almost certainly fresher — on a previous visit, when the gelato had been silken and the peaches distinctly perfumed with orange zest. In its pristine form, it ran neck and neck with a flourless cake of Belgian chocolate (\$6): dense, intense, and buttery, with (of course) housemade vanilla gelato on the side.

Cafe 180 holds a fairly full quiver of advantages. The restaurant has already established its appeal to the workaday lunch crowd. Dinner is a shakier proposition, but the chef is plainly ambitious, and the presence in the same building as the New Conservatory Theatre should provide a solid core of evening business. But one would like to see a less blatant form of economizing, and perhaps a more serious redecoration, including, say, votive candles on the tables, so patrons can read the menu in the dim light. As for all those cherry tomatoes — they'll soon be out of season anyway. ❖

**Cafe 180.** 25 Van Ness (at Oak), S.F. (415) 864-4288. Dinner: Mon.–Thurs., 5–10 p.m.; Fri.–Sat., 5–11 p.m. Lunch: Mon.–Fri., 11:30 a.m.–2:30 p.m. American Express, Diners Club, Discover, MasterCard, Visa. Comfortably muted. Wheelchair accessible.

## Without Reservations

### Gavin's world

Curtain rises. We are at PlumpJack Cafe. It's larger than I remember; through a rear door there's a small courtyard, open to the sky — a vault of warm navy blue air tonight, lightly salted with stars — then another set of French doors to a private dining room, where the flower of the city's power elite is gathered, I gather. Something about the National Wildlife Federation.

The supervisor (co-owner of the place) duly emerges into the courtyard, where we food and media types have been genteelly corralled. *Gentility* is the evening's watchword, I decide early on: the money over in Cow Hollow isn't just plentiful, it's *ancient*. The grating transformation of the city one sees every day in the Mission is nowhere in evidence in these parts. It's always been push over here — always a feeling of optimism under a mild evening sky.

Gavin Newsom wears the optimism becomingly. Of course he is young, and the young are hormonally inclined to hopefulness. *He is ... Kennedyesque*, I think to myself as I take him in: tall, blue suit, movie-star looks (a dash of Tom Cruise in there somewhere) and ranginess that no newspaper photo could ever capture. He looks like the star of a movie about politicians. *The Candidate*, say.

Is he a candidate? For reelection to the Board of Supervisors, certainly, despite being famously homeless after a high-stakes roommate squabble. But for mayor? I ask him directly, and — being a skilled politician — he immediately turns the question back at me. It's a bit like hitting a fine tennis shot, only to find your formidable opponent volleying the ball like a rocket straight past you.

I just manage to get my racquet on the sphere as it whizzes by. Yes, I say, *you should* — yes being the only possible polite answer, of course, but also a good one. We agree that the incumbent mayor has appeared to be massively indifferent to the erosion of the city's cultural loam. Hotels and department stores and fancy restaurants do not a city, or a civilization, make. Newsom seems to have an intuitive grasp of this fact. A great city isn't just a city full of rich people. Perhaps if you're born rich it's easier to see that.

We drift inside to dinner. New chef. Food richer and fancier than I remember. Lamb shoulder with gnocchi, tomato confit, and bone-marrow sabayon. And oceans of wine, naturally, including the restaurant's own 1997 estate cabernet. PlumpJack has always been a leader in wine value. Of course, even in this vinous city, you can't be elected mayor on that basis alone. But could it be a sign, fineness and fairness wrapped as one?

Paul Reidinger  
PaulR@sfbg.com

GUARDIAN PHOTO BY RORY MCNAMARA



**They say tomato:** Viviane Daeffler serves brioche crushed crab cake with avocado salsa, just one of many dishes incorporating cherry tomatoes at Cafe 180.



# Go to L

Hey, if you read Cheap Eats without reading the rest of the *Bay Guardian*, don't vote — or, if you must, do yourself and me and everyone else a favor and take this restaurant review to the polls with you. I'd just finished reading the Oct. 18 cover story, "The Battle for San Francisco," which carefully lays out the differences between Props. K and L, explains the history behind them, and makes an impassioned, informed, and sober call, loud and clear — "L!" — when I got a flyer from the so-called San Franciscans for Responsible Planning, saying, "K!" "K!" "K!" The interesting thing was that in five short paragraphs, without any explanation, the misconstruing sleazewads pulled on the same exact strings the *Bay Guardian's* 50-times-more-detailed analysis had pulled on: rising rents, resident displacement, small business closings, loss of nonprofits, and no more neighborhoodness. No mention of the dot-cosmic difference between the two measures (L stops dot-com expansion from downtown out into the neighborhoods, as I understand it; K does not). No explanation of anything, really; just a bunch of alarmist-cynical herky-jerky. I know better than to trust paid advertising over responsible journalism, but still I reckoned I'd take a look for myself, so I opened up my Voter Information Pamphlet and read the unreadable. In all conscientiousness, I can't recommend that you do what I did, so just take my word for it: for pretty much the exact same reasons put forth in that No-on-L/Yes-on-K flyer everyone in the city probably got (scary thought, if they don't also read the *Bay Guardian*), vote yes on L, no on K. All you really need to know, really, is that K comes from our mayonnaise-munching money-money-money mayor, whereas L is on the ballot thanks to an initiative petition signed by some 30,000 regular everyday folks, such as you and me and Joe, who definitely prefer ketchup.

"It tastes like what it always tastes like," I said, tasting it. "It tastes like the floor of a barn."

But why am I talking politics instead of burritos?

A: At the rate things are going, cheap eating places in San Francisco will soon be a distant memory, kind of like affordable apartments, Jesse Sapolu, and the music scene.

Yeah, yeah, yeah, man. What's for lunch?

Well, let's see. There're burritos, burgers, chickens, Chinese food, Korean, Japanese, Thai, and Filipino. But if you want them all in one place you're going to have to go to the Yerba Buena International Restaurant food court on Third Street between Mission and Market. The e-teresa who recommended these eateries to me recommended Wong's Grill for Wong's personality, and Mexican (actual name) for its burritos, but I didn't take her up on either, and I have one good reason why: Filipino food. When it's there, I have to have it, and there it was: Carmilla's Philippine Cuisine. Chicken adobo and three longanisas set me back \$4.95, and included a big plate of rice and a little bowl of beef-broth soup — just like at Baby's.

Moonpie, my partner in internationalism, used a more objective, almost scientific method to choose which of the half-dozen or so food stands to order from. She stood in the middle of the room and spun around with her eyes closed, stopping on the Chicken Coop Hofbrau, which would've been my second choice because it was loaded with good-looking chickens and big hunks of juicy meats. But Moonpie's a vegetarian, so she had to close her eyes and spin around all over again until she finally fell down, her head bouncing off a chair and aiming in the direction of Thai food, which must've been what she wanted all along: pad Thai, my least favorite Thai thing.

"It tastes like what it always tastes like," I said, tasting it. "It tastes like the floor of a barn."

Retorted Moonpie: "Your sausages look like poop."

Maybe so, maybe so, but at least they taste pretty good. And the chicken adobo was great. I have yet to taste anything adoboed that wasn't great. What is it? Chicken sort of stewed in vinegar and soy sauce with onions and bay leaf and I don't know, some other seasonings, I'm sure. I watched my friend One-Cents make it once, but apparently I didn't learn anything. I never do, cookingwise, because cooking, like eating out, inevitably leads to eating, and eating like I eat inevitably leads to long, brain-erasing naps. Such is the cycle of life, and just thinking about it makes me need a sandwich.

Wake me up when Ralph Nader's president. ❖

**Yerba Buena International Restaurant.** 53 Third St., S.F. (415) 495-4440 (Carmilla's). Mon.-Sat., 6 a.m.-6 p.m. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on [sfbg.com](http://sfbg.com). New installments go up every Thursday at [www.sfbg.com/looseleaf/index.html](http://www.sfbg.com/looseleaf/index.html).

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# Currying favor

**W**hy are you smiling?" asked the server when she caught my glance somewhere between bites of pad kee mao and basil chicken. At that moment I wasn't ready to launch into a full exposition of why I get giddy when a Thai restaurant kitchen takes you seriously about liking things "spicy!" I still had serious eating to do. When she passed by again, I came up with nothing snappier than the tourist bureau cliché that "Thailand is the land of smiles, isn't it?" Only slightly humiliated, I turned back to the territory that feels like home: another scoop of white rice and a big spoonful of green curry chicken.

If I'd been on top of my game I would have dizzied the server with more enlightening conversation. Leaving out the personal story behind our smiles, having to do with the state of our union, I would have explained how Robin and I had been stoking each other's skepticism, reminiscing about the space's previous occupant, Won Thai, our favorite East Bay Thai restaurant until owners Mark and Kathy, overtaxed by success, retired this summer (temporarily, they say). I would have confessed that we were quickly impressed by the way new owners Sid and Suwanna Yoosorn had cut beautifully trimmed doorways into a back room that had always felt like an afterthought, and had decorated the entire place with intriguing artifacts from the homeland. I would have told her that our first bottles of Singha beer (\$3) were cool, not cold, that the strips of chicken in the green curry (\$6.50) couldn't break down Robin's resistance to "visibly mysterious" meats, and that the background music — schlock instrumental versions of "Feelings" and the like — was about as fitting for the food as "Don't Fear the Reaper." But I would have concluded that those minor criticisms had been dramatically swept away in waves of attentive hospitality and avalanches of keenly balanced aggressive flavors.

I had to wait for a subsequent lunch visit to see one of the young women servers (all wearing neat black "Thailand" T-shirts) be thoroughly bamboozled and entertained by the words and looks streaming from our table. But that's another chapter in the ongoing saga of "My meals with Woody." Except for my goofy repartee, the details of "My dinners with Robin" (two so far in the sure-to-be-continued "Tales of Bangkok Thai") concern themselves with decorum and charm, as well as gleeful eating — although I must admit it's hard to stay decorous and charming when the chicken with basil (\$5.95) you ordered "Thai style" (chopped) and "Thai hot" turns your scalp into a blanket of prickly heat and makes you loopy with the joy of finding another authentic-tasting version of one of your favorite dishes. And that came after the spicy prawn soup (\$6.50) — a litmus test to which I shall hold all my nominees to the Supreme Court — had, through a complex song and dance involving lemongrass, Kaffir lime, galangal, roasted chili paste, and fish sauce, earned the right to be called tom yum goong. Our third main course that first night, pad kee mao (\$5.95), wide rice noodles wok-fried with pork, egg, onion, bean sprouts, chilies, garlic, and basil, was a mild, darkly savory salve for our tingling lips and gums, gently gliding through the gullet and adding another color to the warm glow in which we were melting.

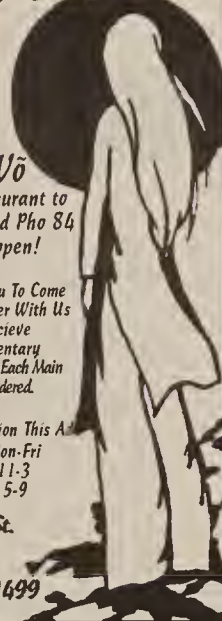
The fever encountered at dinner number one didn't deter us during dinner number two from calling for heat in the prawns salad (\$5.95), which had plenty of refreshing mint and lime to soothe the sting of chiles and enhance the toothsome quality of the warm plump shrimp tossed with onions and tomatoes in a mix of baby greens. Likewise the flavors in the green curry, teaming with lean and tender (though tangled looking) chicken and al dente chunks of zucchini, went deeper than and counterbalanced the rich sweetness of the coconut milk. On the other hand, something drastic was needed to counter the cloying and sticky sweetness of an otherwise decent pad Thai (with prawns, \$5.95), a "classic" that is rapidly devolving in the West.

OK, so not everything was perfect. I would also like it if the Yoosorns (who have operated a like-named spot in the Emeryville Public Market for 10 years) included more Thai names on the menu, giving me additional opportunity to make a fool of myself as I try to pronounce them. But on the second night the beer was ice cold, and we can also say that you should trust the kitchen's deep frying, at least with the crispy sweet potato appetizer (\$4.50) and the fried banana with coconut ice cream (\$3.50).

Oh, that other story, the one with Woody Woodman. It had something to do with really good chicken-coconut soup (\$5.95), rice plates with excellent panang beef (\$4.95) and roasted duck (\$5.25), Woody's need for attention, and his repeatedly sending back the check and ordering more food. You had to be there. Someday you will. ♦

**Bangkok Thai Cuisine.** 1459 University (near Sacramento), Berk. (510) 848-6483. Dinner: Daily, 5-10 p.m. Lunch: Mon.-Sat., 11:30 a.m.-3 p.m. American Express, MasterCard, Visa. Bathrooms not wheelchair accessible.

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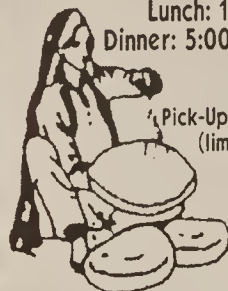
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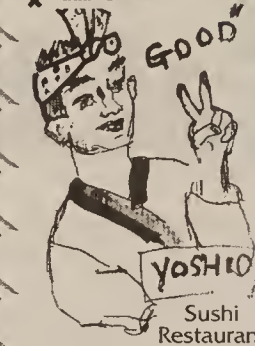


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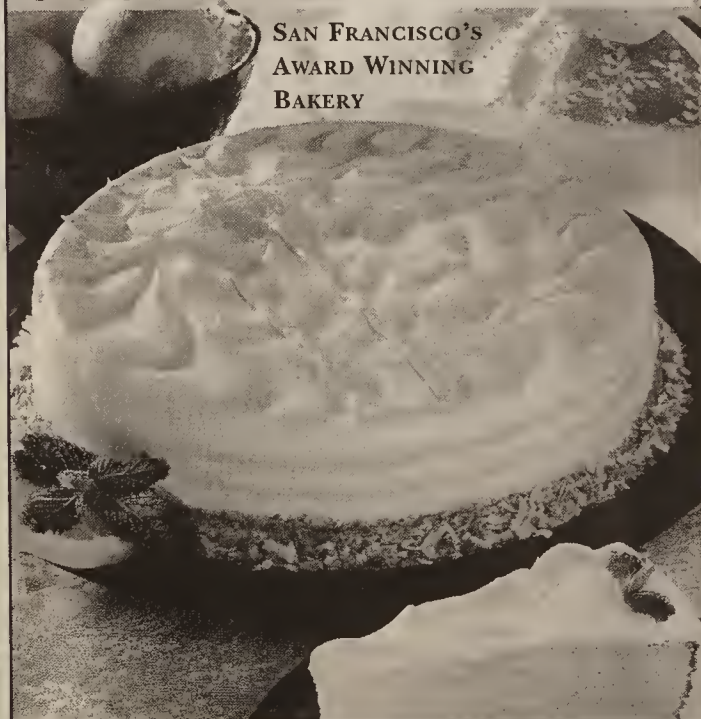
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# Eat here now

The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

**The skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

**Deciphering the codes** Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

## Price range

¢ less than \$7 per entrée  
\$ \$7–\$12  
\$\$ \$13–\$20  
\$\$\$ more than \$20

## Critic's choice

**2223** could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

## Recently reviewed

**Cafe Arguello** soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly Impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

**Eos** serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

**Left Coast Cafe** brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.

## On the cheap: tasty!

**Pakwan** has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, €, cash only.

**Red Sea Cafe** offers fish and chips — but blow them off in favor of something spicy, Eritrean style, flavored from the plate with a

segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, €, AE/MC/V.

**Tlaloc** rises like a multistorey loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

## Downtown, Embarcadero

**844** brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

**Bix** radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

**Cosmopolitan Cafe** is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood paneling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

**Elisabeth Daniel** combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

**Fifth Floor** returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white cream and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

**First Crush** goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

**Grand Cafe** joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.

**Kokkari** is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

**Kyo-Ya** may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked

dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

**MoMo's San Francisco Grill** The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, \$\$, AE/MC/V.

**Paragon** has left behind its sports-bar, fratty Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

**Pastis** Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of *la France profonde*. Hirigoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

**Ponzu** opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

**Postrio** Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

**Tadich Grill** is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

**Tu Lan** has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

## North Beach, Chinatown

**Black Cat** won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

**Da Flora** advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

**Dalla Torre** Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery

(at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

**Enrico's Sidewalk Cafe** remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

**House of Nanking** never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €.

**Maykadeh Persian Cuisine** is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khoresht bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolaty undertone. (E.S., 2/97) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

**Michelangelo Cafe** There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$\$.

**Moose's** is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (S.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

**Tavolino** At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

**Zax** belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

## SoMa

**Asiasf Priscilla**, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

**Azie** Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a battered whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

**Basil** A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (S.R., 3/95) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

**Big Nate's Barbecue** is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

**Bizou** Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

**LuLu** defines the modern California restaurant. Many dishes acquire a heart-swelling

smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

**Maya** is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

## Nob Hill, Russian Hill

**Bistro Zaré**, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V.

**Crustacean** is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

**Yabbies Coastal Kitchen** There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

**Zarzuella's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

## Civic Center, Tenderloin

**Ananda Fuara** serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

**Canto do Brasil** The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

**Indigo** Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

**Jardinière** combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

**Millennium** Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V.

**paul K** offers an eastern Mediterranean menu as good as any in town, at notably un-inflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

**Tavern on the Tenderloin** gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The



lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

## Hayes Valley

**Arlequin** offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop. Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

**Bistro Clovis** Long a beacon for those seeking a gently Parisian experience, this Market Street restaurant feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (S.R., 1/98) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$, AE/DC/DISC/MC/V.

**Cafe delle Stelle** A bustling trattoria, delle Stelle has both a pleasant quirkiness and warmth. Cabbage purses stuffed with smoked mozzarella and a perfectly cooked fedelini pasta were both rewarding; if you see quail on the menu, order it. (S.R., 4/95) 395 Hayes (at Gough), S.F. 252-1110. Italian, L/D, \$, AE/DC/DISC/MC/V.

**Carta Restaurant and Bar** The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$, AE/DC/DISC/MC/V.

**Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, buche-de-Noel-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

**Hayes Street Grill** still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$, AE/DC/DISC/MC/V.

**Suppenküche** has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

**Terra Brazilis Bistro** The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$, AE/CB/DISC/MC/TM/V.

**Zuni** The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

## Castro, Noe Valley

**Alice's** sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

**Amberjack Sushi** is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

**Bacco** breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of

the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$, MC/V.

**Blue** dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

**Firefly** One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$, AE/MC/V.

**Firewood Cafe** Firewood serves up food that's trendy but tasty, hip without being weird, familiar but still a must-have. Delicious thin, chewy-crust pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (S.R., 2/97) 4248 18th St. (at Diamond), S.F. 252-0999. Italian, L/D, \$, MC/V.

**Incontro** serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

**Johnfrank** The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$, AE/MC/V.

**Legume** brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

**Miss Millie's** Miss Millie's may fill the brunch-shaped hole in Noe Valley. French toast, fluffy and eggy lemon ricotta pancakes, and the best cinnamon rolls in the West are as pleasing on the eye as they are on the palate. And Miss Millie's serves dinner, too. (S.R., 2/96) 4123 24th St. (at Castro), S.F. 285-5598. American, B/BR/L/D, \$, MC/V.

**Nirvana** True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

**Tin-Pan Asian Bistro** This slick pan-Asian eatery boasts stylishly inviting decor, an intriguing but accessible list of finger-food appetizers, and numerous noodle dishes. Some of the plates are worth going back for — gingery pot stickers, tender green lip mussels — but several dishes miss the mark. (S.R., 10/97) 2251 Market (at Noe), S.F. 565-0733. Pan-Asian, L/D, \$, MC/V.

**Tita's Hale Aina** There is no poi, but there is Spam, which can be ordered either as a side dish or folded into an omelette. Other traditional dishes include a tasty lomi lomi scramble chock-full of scallions, tomatoes, and salmon, and refreshing cold green tea soba noodles. (S.R., 12/97) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, \$.

**Valentine's Cafe** still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

**Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern, Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00)

718 14th St. (at Church), S.F. 626-7827. California, D, \$, MC/V.

## Haight, Cole Valley, Western Addition

**Alamo Square** With its appealing but unfussy decor, welcoming service, and gentle prices, Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (S.R., 4/98) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

**Ali Baba's Cave** Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

**Asqew Grill** reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

**Brother-in-Laws Bar-B-Cue** always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

**Caffe Proust** feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

**Ganges** spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

**Grandehe's Kamekio Sushi Bar** Always packed, Grandehe serves up excellent sushi along with a full Japanese menu. The specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$, AE/MC/V.

**Kate's Kitchen** is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

**Massawa** Everything at this homey Eritrean restaurant — even the vegetarian stuff — was great. The tsebhi-derho (dark-meat chicken) was still on the bone and smothered in a tomato-based sort of barbecue sauce. My favorite was kelwa — tender pieces of beef sautéed in "spiced clarified butter." (D.L., 12/97) 1538 Haight (at Ashbury), S.F. 621-4129. Eritrean, L/D, \$, AE/DC/MC/V.

**Storyville** is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$, MC/V.

## Mission, Bernal Heights, Potrero Hill

**Al's Cafe Good Food** Al's is the best dang diner in town. Everything here is great, from the homefries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

**Amira**, a multileveled cave out of the Arabian Nights, melds virtuosic belly dancing shows with veggie kebabs; smoky, delicate walnut dip with pita chips; and the star choice, Turkish eggplant, a handsome portion of unbelievably tender sautéed aubergine in a marinara sauce. (E.S., 4/97) 590 Valencia (at 17th St.), S.F. 621-6213. Middle Eastern, D, \$, MC/V.

Continued on page 50

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# dine listings

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## Eat Here Now

From page 49

**Angkor Borei** Nicely presented smallish portions of real good food, friendly service, and excellent atmosphere way down on Mission Street. Everything we tried was de-god-dang-licious, including cold Cambodian noodles, sour soup, and shrimp and pineapple curry. (D.L., 3/96) 3471 Mission (at Cortland), S.F. 550-8417. **Cambodian**, L/D, \$, AE/DISC/MC/V.

**Baobab Bar and Grill** A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. **African**, BR/D, \$.

**Bistro E Europe** is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. **Hungarian**/Gypsy, BR/D, \$\$, cash only.

**Bitterroot** resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. **American**, B/L/D, \$, MC/V.

**Blowfish** glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (S.R., 2/97) 2170 Bryant (at 20th St.), S.F. 285-3848. **Sushi**, L/D, \$, AE/DC/DISC/MC/V.

**Bombay Ice Cream and Chaat** You probably already knew Bombay on Valencia from the brilliant aroma of its market of imported Indian groceries, trinkets, and incense. You should also stop in for some Indian chaat — cheap, delicious fast food like samosas and curries. (E.S., 2/98) 552 Valencia (at 16th St.), S.F. 431-1103. **Indian** takeout, L/D, \$.

**Bruno's** retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hub — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. **Cal-Ital**, D, \$\$, AE/MC/V.

**Burger Joint** makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. **American**, L/D, \$.

**Cafe Ethiopia** It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. **Ethiopian**, B/L/D, \$.

**Cafe Rico** brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. **Eclectic**, B/L/D, \$, AE/DC/MC/V.

**Caffe Cozzolino** Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. **Italian**, L/D, \$, AE/MC/V.

**Delfina** If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming buttermilk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. **California**, D, \$\$, MC/V.

**Foreign Cinema** really does show foreign cinema, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. **California**, D, \$\$, AE/MC/V.

**42°** still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. **Mediterranean**, D, \$\$\$, AE/MC/V.

**Garibaldi Cafe** Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. **California/Mediterranean**, L/D, \$\$, AE/DC/MC/V.

**Gordon's House of Fine Eats** The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. **California**, L/D, \$\$\$, DC/MC/V.

**Herbivore: The Earthly Grill** is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. Lasagna with tofu ricotta gave hardly a clue that it was cheeseless, and the pesto-toast appetizer was amazingly rich. (E.S., 3/97) 983 Valencia (at 21st St.), S.F. 826-5657. **Vegetarian**, L/D, \$, MC/V.

**Joe's Cable Car** is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. **American**, L/D, \$, MC/V.

**Just for You** My favorite Potrero Hill hole-in-the-hill, Just for You serves up generally excellent, meaty meals with a spicy, Louisianian tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. **American**, B/L, \$.

**The Liberties** reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

**Liberty Cafe** specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (S.R., 5/98) 410 Cortland (at Bennington), S.F. 695-8777. **American**, BR/L/D, \$-\$\$, AE/MC/V.

**Luna Park** bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. **Californian**, L/D, \$, MC/V.

**Mariachi's** serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sauteed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. **Mexican**, L/D, \$.

**Mi Lindo Peru** dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. **Peruvian**, L/D, \$, MC/V.

**Mission Villa** is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. **Mexican**, L/D, \$, MC/V.

**Moki's Sushi and Pacific Grill** serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. **Japanese**, D, \$\$, AE/DC/MC/V.

**NeO** The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clarion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus.

1. Masala's chicken tikka ... masala
2. Grappa in Moroccan glasses
3. Plumpjack's halibut with veal sweetbreads
4. After Naked Boys: Ti Couz
5. Coffee cake and oil-on-canvas at the Canvas

(P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119. **American**, D, \$\$, MC/V.

**New Central Restaurant** is the kind of place you'd find Richie and the Fonzy hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. **Mexican**, B/L, \$, cash only.

**North Star** is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. **California**, BR/L/D, \$\$, MC/V.

**Pancho Villa** The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. **Mexican**, BR/L/D, \$.

**Pintxos** is simply one of the best restaurants on the Valencia row. Its sunny Spanish-Basque menu — replete with eggplant, goat cheese, peppers, and zucchini — makes an ideal match with our golden state, while the interior design, rustic and postmodern at the same time, is strikingly Euro. (P.R., 11/99) 557 Valencia (at 17th St.), S.F. 565-0207. **Basque**, D, \$\$, AE/MC/V.

**Potrero Brewing Co.** offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. **American**, L/D, \$\$, AE/MC/V.

**Rasoi** The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. **Indian**, D, \$, AE/MC/V.

**Scenic India** Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. **Indian**, D, \$, AE/DC/DISC/MC/V.

**Slanted Door** has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. **Vietnamese**, L/D, \$\$, MC/V.

**Slow Club** keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and lava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. **California**, BR/L/D, \$\$, MC/V.

**Sunflower** strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. **Vietnamese**, L/D, \$, AE/MC/V.

**Taqueria Can-Cun** serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. **Mexican**, L/D, \$.

**3Ring** fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. **Provençal**, D, \$\$, AE/MC/V.

**Ti Couz** The menu of entrées here consists



# dine listings

exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

**Tokyo Go Go** The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

**Universal Cafe** As neighborhood secrets go, Universal Cafe is a less well-kept one than most. Its cool industrial style harbors a Cal-Ital menu with such heartwarming dishes as cassoulet, fettuccine with grilled salmon and spinach, and crisp-crustured house pizzas. (S.R., 1/98) 2814 19th St. (at Florida), S.F. 821-4608. California, B/L/D, \$\$, AE/MC/V.

**La Villa Poppi** feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. The restaurant doesn't take reservations. (P.R., 11/99) 3234 22nd St. (at Mission), S.F. 642-5044. Italian, D, \$\$\$, MC/V. **Waltzwerk** bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassée; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

**Watergate** is beautifully appointed, in but-tery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

**Zante Pizza and Indian Cuisine** is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

## Marina, Pacific Heights

**Aram's** In this pretty brick courtyard space, start with the mixed mezze platter, then move on to artichoke risotto, grilled rack of lamb, or a wild mushroom-phyllo strudel. (S.R., 5/98) 3665 Sacramento (at Spruce), S.F. 474-8061. Middle Eastern, BR/D, \$\$, AE/MC/V.

**B Spot** invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V.

**Bistro Aix** is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

**Chez Nous** fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

**Curbside Too**, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French sauce-fest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

**Dragon Well** looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

**Elite Cafe** A welcoming place. The menu has plenty of familiar Creole and Cajun favorites

(blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

**Meeting House** ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

**Mezes** glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

**Plump Jack Café** If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make PlumpJack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

**Saji Japanese Cuisine** It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

**Sushi Groove** is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

**Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

**Trapdoor** If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

**Via Vai** The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

**ZAO Noodle Bar** manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

**Zinzino** is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistery-crustured pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

## Sunset

**Blue Tortilla** If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

**Bocca Rotis** The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

**Cafe for All Seasons** reflects the friendly vibrance of its West Portal neighborhood.

Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

**Einstein's Cafe** is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$. **Hotei** is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingredients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving), 753-6045. Japanese, L/D, \$, AE/DC/MC/V.

**House on Ninth** An intimate, low-ceilinged entrance area opens into a spacious, dramatically proportioned room lit with skylights. Small plates work the Asian-fusion theme best here, like grilled scallops with mango salad and green bean tempura. (S.R., 5/97) 1269 Ninth Ave. (at Irving), S.F. 682-3898. Fusion, L/D, \$\$, AE/MC/V.

**Marnee Thai** A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

**Organica** This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

**Park Chow** Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

**P.J.'s Oyster Bed** Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

**Pomelo** The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

**Prevot's** serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

**Tennessee Grill** could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calve's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

**Yum Yum Fish** is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, \$.

## Richmond

**Al-Masri** suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

**Biru Biru** adds a bit of hipster lustre to the

Continued on page 52

## "Let them eat popcorn!"



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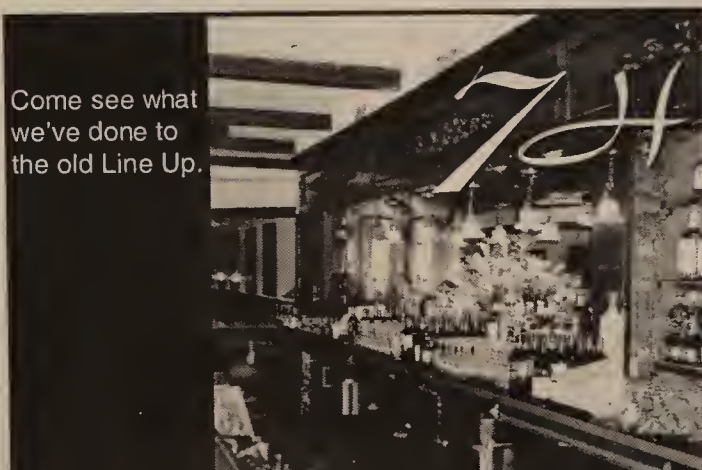
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# Eat Here Now

From page 51

inner Richmond's restaurant ... along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

**Cafe Riggio** will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

**Chapeau!** serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu, and the service achieves an almost Masala-like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

**Clement St. Bar and Grill** The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

**Clementine** offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

**Dong Hue** serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, \$, MC/V.

**Kitaro** This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, \$, MC/V.

**Mai's Restaurant** On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

**Mandalay Restaurant** features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

**Natori** fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

**Okina Sushi** is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, \$.

**Pacific Cafe** serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

**Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

**Thai Time** proves that good things come in little packages. The place is tiny, and the

food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

**Traktir** serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

## Bayview, Hunters Point, and south

**Cable Car Coffee Shop** Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

**Cliff's Bar-B-Q and Seafood** Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

**Gravy's** Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

**JoAnn's Cafe and Pantry** has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

**Kamal's** In addition to all the classic Middle Eastern stuff, Kamal's also makes American breakfasts, American sandwiches, burgers, and piroshki. (D.L., 4/98) 2246 Jerrold, S.F. 695-9481. Middle Eastern, B/L/D, \$.

**Outback Cafe** is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, \$.

**Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

**Soo Fong** features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

**Yogurt Expressions** The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, \$.

**Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

## Berkeley, Emeryville, and north

**Ajanta** offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits

from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

**A La Carte** features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

**Anna's** is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

**Bobby's Backdoor Cajun BBQ** has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

**Café de la Paz** Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadorian stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

**Café La Peña** nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.

**Café Tululah** makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, \$.

**César** You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

**Cha-Ya** Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

**Chez Panisse** is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$; California, AE/DC/DISC/MC/V.

**Christopher's Café on Solano** Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

**Christopher's Nothing Fancy Café** Chicken, beef, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

**Clay Pot Seafood House** specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese

sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, \$, DISC/MC/V.

**Holy Land** transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

**La Bayou** serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, 4-5, MC/V.

**Lalime's** is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

**Mazzini** is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Telegraph (near Oregon), Berk. (510) 848-5599. Italian, L/D, \$-\$\$, MC/V.

**Minokichi** Such dishes as zosui (rice porridge), hamachi nizamaka (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

**La Note** Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.

**Rivoli** is a near perfect balance of the

neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DC/MC/V.

**Sam's Log Cabin** Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, \$, no credit cards.

**Santa Fe Bar and Grill** Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DC/MC/V.

**Voilez-Vous** distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, \$-\$\$, AE/DC/DISC/MC/V.

**Your Place** If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, \$, AE/DC/DISC/MC/V. Not wheelchair accessible.

**Zachary's Chicago Pizza** The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

## Oakland and Alameda

**Alta Mar** is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

**Arizmendi** is a worker-owned bakery where bread rolls out in seemingly infinite

## The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.



varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, ♢. Not wheelchair accessible.

**Asena Restaurant** Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

**Autumn Moon Cafe** Enter this happy, happening spot near Lake Merritt and you'll feel like you've been welcomed into a big, friendly dinner party. The menu includes baked polenta and grilled lamb chops, and for breakfast, taco scramble and blintzes. (S.R., 11/97) 3909 Grand (at Sunny Slope), Oakl. (510) 595-3200. California, B/BR/L/D, \$, MC/V.

**Le Cheval** Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, ♢, MC/V.

**Connie's Cantina** fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, ♢, MC/V.

**Garibaldi's on College** focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

**Gerardo's Mexican Restaurant** offers all the expected taqueria fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, ♢-\$.

**Giglio** combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

**Kandahar** Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

**Mama's Royal Cafe** Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, ♢.

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**Nan Yang** offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

**Ninna** You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

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**Original Kasper's Hot Dogs** Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, ♢.

**Il Porcellino** When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

**Restaurante Doña Tomás** offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

**Rockridge Café** offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

**Sergio's Trattoria** Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettina (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

**Sophie's** offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

**Taqueria Ramiro and Sons** typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, ♢, no credit cards.

**Tijuana** serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

**Tropix** After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

**Veronica's** Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" roast loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, ♢, DC/V/MC. ♢

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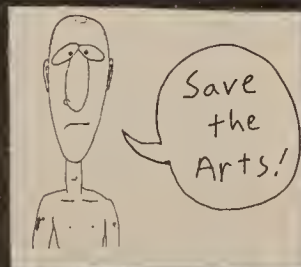
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## haunted house

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the mix

1. The zines at Seven 01 Cafe at Yerba Buena
2. Trying to bully James Hetfield into attending the Million Band March last Thursday at Stinky's Peepshow
3. Woody Harrelson singing "Love the One You're With" at a very muddy Bridge School benefit
4. Bi-bi love at the Fencesitters Costume Ball at Jezebel's
5. 3-D Vincent Price at the Castro Theatre



by Summer Burkes

# Mass-querading

Thursday night, the opening of Joe Boxer's **Dot** restaurant in the **Radisson Miyako Hotel** marks the S.F. underwear mogul's first foray into the food industry. Through a glass door, we're greeted by a "virtual hostess" on a television screen — a decorating touch that's futuristic to the point of creepy — and the restaurant itself hums in clean-lined, blue-black-gray, see-and-be-seen chic. We smell the familiar smell of body paint, turning around to run smack into a muscular blue guy passing out hors d'oeuvres while dressed in horns, (Joe) boxers, and one black and one white house shoe. A similar but yellow guy hands out shrimp cocktail across the way. The invitees, most dressed in outfits worth more than my monthly paycheck, sip "champagne juleps" and hobnob over DJed disco innocuousness. **Dot**, named in honor of coms, ellipses, and polka markings, is like a living museum for people and food.

Up the stairs, each of which are inscribed with an emotion ("animated," "excited," "zealous"), the **Lord of Balls Lounge** does a 180 from the joint's lower level. Joe Boxer founder Nicholas Graham — whose new English title since he bought a big house over there is "Lord of the Manor of Balls Bedfordshire" — invented the Lord of Balls persona to both celebrate the purchase and poke fun at the gentry. The Lord of Balls's supposed family history and list of inventions, all complete with heh-heh double entendres about his title, unfolds in various plaques and pictures on the walls.

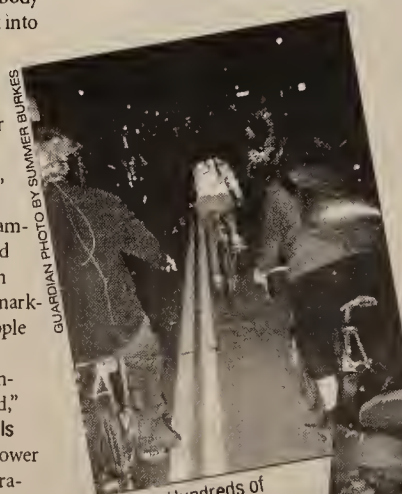
A digital take on the olde English gentleman's club, the lounge is decorated with cases of antiques, fake deer-head taxidermy, plush carpets, velvet couches and chairs, real oil paintings of olde English debauchery, and random trophies. Two gold poodle fountains piss water into gold pools at the entrance; in another room, a specially made carpet shows off the Lord of Balls's crest, which prominently features two poodles licking each other's sacks from either side with long tongues. "I don't really understand this," my companion says, looking over the railing and into the sleek restaurant below. As we leave, we notice that the gold pood-

dles in the fountains have no balls. (Does that make them "pussies"?)

Next, the San Francisco stop on the six-date release tour for **American McGee's Alice** brings some hip video gamers to the **Sound Factory**, a door most of them would otherwise never darken. The new game, invented by Doom and Quake-master McGee, brings Carroll's fairy tale back to its grim beginnings and forward into a sullen,

the floor. Lewis Carroll would be proud. I think.

Friday at rush hour, the monthly **Critical Mass-querade** is even more of a celebration and a protest than usual, encouraging Halloween costumes among the riders and featuring bands from last month's **Rock Out S.F.** before the ride. At sunset at the **Justin Herman Plaza**, local band **Shame Spiral** rocks out amplified, and robots, anemone, cartoon characters, devils, angels, and patch-covered human tires socialize and borrow bike pumps and gear up for the collective two-wheeled jaunt through town. After a rallying cry, the impressively sizable bike entourage takes off, hooting and cheering and making noise and clogging up traffic for blocks. As we weave through the towers in the Financial District, some cars honk joyously, some pissed-offedly, some drivers wave and smile, and others stare stony-faced and straight ahead. "Silly motorist, roads are for sharing," a devil girl admonishes a fist-shaker in a fancy car, as another

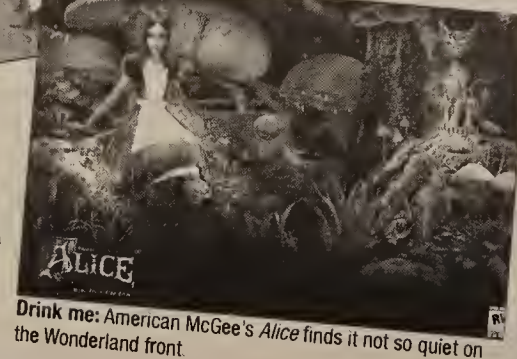


GUARDIAN PHOTO BY SUMMER BURKES

Eat me: Hundreds of Critical Mass-queraders stop traffic in style.

whimsical-Gothic, spindly-legged territory shared with ghouls like Edward Gorey and Tim Burton: the heroine, summoned back to Wonderland and finding it all gone to hell, fights off evil with ice wands and twisted jack-in-the-boxes. Tonight, in front of the gargantuan dance club, self-admitted Goth kid McGee greets invitees with a Queen of Hearts staff in one hand and an impossibly tall Mad Hat in the other.

Inside the club, diaphanous white shapes of material project Alice fractal videos, and giant uplit mushrooms glow with visions of Cheshire cats. Video-game geeks and VIPs in jester hats grub free sushi. We smell the familiar smell of Ronson oil and turn to find a **circus troupe** dancing with fire fingers and eating flames from one another's batons over a deck of playing cards scattered on



Drink me: American McGee's Alice finds it not so quiet on the Wonderland front.

woman pedaling her bike in roller skates (you know, just in case?) rolls by.

My Tinkerbell-geisha companion and I, never having ridden in Critical Mass before and participating with custom kick-and-gos rather than real bikes, end up trailing dead last around the Transamerica Pyramid — so much so that the police escort copsicles behind us must slow down to avoid running us over. Sigh. Since we're no athletes, and our wings and wigs are getting hot and heavy, and it's happy hour in North Beach, we weak members of the herd

separate to go for a cocktail and a game of Area 51. Next time, we bring bikes and leave the wings at home.

Friday night, the **Haunted Barn at Headless Point** shows what happens when a rowdy crew of art punks gets its hand on a toned-down, too-tame American Halloween tradition. The barn in **Hunter's Point**, allegedly made from the blood-soaked timbers of a boat that the dread pirate Captain Hooker and his murderous band of thugs ran aground years ago, proves to be the most elaborate, imaginative, and heart-rate-unfriendly haunted house, we all agree, that we've ever seen before.

Outside the shipwreck-borne barn, past the admission booth, a harrowing vignette doubles as a strangely yet incredibly beautiful art installation: a bloody mannequin in a chair leans forward to observe a Jacob's ladder pulsing electricity up and down a bathtub that occasionally explodes into flames and reveals crimson water and an amputated leg. Against the wall to the right, a fountain spews from the neck of a decapitated and upside-down head over a mounted guillotine and into a janitor's sink topped with a baby doll and flanked by two graphically severed legs.

Up by the barn's deck, screams issue forth from a glowing red door as a wayward cheerleader makes out with a trench-coated child molester. "What the fuck are you looking at, asshole?" the cheerleader screams in brash and snotty soprano to the assembled guests as we wait for our numbers to be called. "Yeah, I thought so." She repeats versions of this admonishment like a vocal tic, and a zombie cuts us in line.

The house itself is inventively terrifying: an old grandmother whore with stretched-out labia and hanged boyfriend; a white-trash yard fight where bottles fly and break and get thrown into an on-position washing machine and houseguests on mattresses pop out from under dirty sheets and the chainsaws are real; a sword fight with a two-story metal hydraulic dragon; hallways of forest and teddy bear where people grab and pull paying customers back into dark recesses to be groped and spewed forth again. "Somebody grabbed my balls twice in there," a hairy-wristed cheerleader says upon exit, adjusting his skirt self-consciously.

Outside the barn, on a patch of lawn, two longhairs wrestle each other WWF-style, screaming constantly, in attack mode, not stopping, and nobody seems to be able to figure out if they're audience members or paid actors. Sufficiently scared attendees warm themselves posthaunt at fire barrels and share paper bags as **DJ Sid James** throws down some kick-ass breaks. Off to the side, spectators line up atop a hill to descend into a glowing UFO shipwreck. We scramble up the ridge, anxious to see the alien autopsy inside. We talk about the upcoming elections and pause for one quiet moment to survey the view before us: an expanse of neglected toxic dirt that leads to the sea; lights that blink and twinkle in and across the rapidly gentrifying Bay; live-work lofts fueled by Gold Rush II, Electric Boogaloo encroaching on the landscape. An unknown and likely bleak future, after all, is the primary element in fright. ❖



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## Blacked up

"Since Jolson died, the whole world has gone to hell."

Clive Baldwin  
 Al Jolson impersonator

**A**l Jolson, the most famous white man ever to get famous by dressing up like an imaginary black man, appears in Spike Lee's film *Bamboozled* for only a few seconds. Lee inserts flickers of Jolson's infamous *Jazz Singer* blackface performance into an arresting montage of Hollywood's racial masquerade that, with help from a mournful Terence Blanchard score, alerts us that *Bamboozled*'s blast on Hollywood racism isn't satire or farce, but tragedy.

Onto one tragedy we may add another: since the October release of the film — which plays with how the legacy of minstrelsy continues to force black, not white, performers to don symbolic versions of burnt cork to get a prime-time paycheck — both the *New York Times* and the *Los Angeles Times* have run lengthy feature articles not on the impact of Lee's film on African Americans working in Hollywood, whose fates are as complicated and conflicted as that of Pierre Delacroix, not on how turn-of-the-century whites in blackface and blacks in blackface still haunt television green-lighting and racial representation, but on those few seconds of a man who went from a Lew Dockstader minstrel to "the Blackface with the Grand Opera Voice." Both papers published scurrying, almost hysterical features (Robert F. Moss's "Was Al Jolson Bamboozled?," in the *L.A. Times*, Ted Gioia's "A Megastar Buried Under a Layer of Blackface," in the *New York Times*) that passionately argued for the "defense" of Jolson against his alleged defamation by Lee.

Lee couldn't have made up a better ending himself: a black filmmaker makes a film about blackface's impact on blacks in the industry, and both papers devote a disproportionate number of column inches to *Bamboozled*'s impact on a white man fluent in black vaudeville who caricatured blacks to become a superstar. (The *New York Times* added insult to injury by running a companion piece on Clive Baldwin, the self-proclaimed 66-year-old "last minstrel," who still performs a blackface tribute to Jolson. "I am a martyr for my time!" Baldwin is quoted as saying. "I could probably get lynched.")

Neither Moss nor Gioia want Jolson affiliated with the tradition of racist performance that he became king of. Gioia doesn't like that Jolson has become "an egregious symbol of political incorrectness," and Moss claims that "Jolson would be shocked by this vilification." Both boast that he was never picketed by blacks, that Noble Sissle showed up at his funeral, that he golfed with Joe Louis, and that he costarred with Cab Calloway in *The Singing Kid*. Moss even stretches the truth of black musical history by suggesting that Jolson's popularity in *The Jazz Singer* opened the door for the success of Duke Ellington and Louis Armstrong.

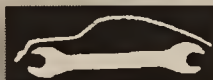
In defiant neglect of just about everything written about blackface since the '60s, Moss refuses to see any relationship between blackface and racism. "Blackface was a way of bonding with the African-American world, not ridiculing it," he writes of Jolson, who "bonded" with blacks in his breakthrough 1911 Winter Garden performance by singing "Paris Is a Paradise for Coons" and who continued performing in blackface (in racial solidarity, of course) long after his peers Eddie Cantor and Sophie Tucker wiped their cork off. And Gioia — who is known as a jazz historian — thinks Jolson "deserves better" than a spot in *Bamboozled*'s gallery because "his performances include less race-baiting and hate-mongering than any given hour with Chris Rock or Howard Stern." Isn't blackface minstrelsy — a direct pop-cultural product of slavery — synonymous with histories of "race-baiting" and "hate-mongering"? Has he seen *Mammy* lately? And since when are Rock and Stern interchangeable?

By trying to prove that Jolson wasn't racist (Lee never makes the claim that he was), both articles, and the respective dailies that granted them such generous editorial space, wittingly ignore the far more unsettling claim that he does make: black Americans continue to be victimized by representations of themselves within popular culture. Lee is interested in Jolson not so much for Jolson but for the connection between Jolson and other successful whites acting how they think blacks acted and looked, and the way blacks themselves are then expected to act and look. Enter Amos 'n' Andy, Bert Williams, Billie Holiday, hip-hop thugs, and the stars of the WB. "There's no damn business like show business," Billie Holiday once said after being forced to black up for a concert. "You have to smile to keep from throwing up."

In *Bamboozled*'s most powerful scene, Savion Glover and Tommy Davidson can no longer force a smile, and they look like they're about to throw up (or cry or holler) as they see themselves in the mirror smearing burnt cork over their faces. Jolson has a similar mirror moment of paralysis in *The Jazz Singer*, when he realizes he's caught between the mask and the man who wears it. The difference is that Jolson's Jack Robin becomes a Broadway smash, and Glover and Davidson's TV minstrels end up dead and forgotten — black faces wearing black masks with an obituary as their only mention in the paper. ♦

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# Pill police

By Amanda Nowinski

**W**alking though the front entrance of 850 Bryant, the Hall of Justice, is no big deal. You simply pass through a metal detector, and the weary security guard casually checks the insides of your bags. Last week this struck me as particularly significant. I was there to report on public defender Sujung Kim's case in which she alleges that the private security guards at South of Market nightclub Ten 15 Folsom are acting as agents of the state. This argument is based on a stipulated injunction that the city issued the club in May, which mandates the club to search and detain drug-holding patrons at the door and then inside if provoked by probable cause. In other words, the city is forcing the club to do something even police officers aren't allowed to do. Kim, whose client was arrested at the nightclub on May 28 on charges of possession of ecstasy, argues that the nightclub's security "should be held to the same standards that government and law enforcement officials are held to under the Fourth Amendment, as they are performing a function that is traditionally held by law enforcement." You don't get frisked walking into the main entrance to jail, but you do before entering a nightclub that has zero history of violence. Where's the logic?

And she has some weighty support. "I don't think these could be considered to be private actions anymore," Alan Schlosser, managing attorney of the American Civil Liberties Union of Northern California, told us in August. "These searches are clearly the result of state action. The fact that this is an injunction approved and signed by a court puts the seal of the state on this. To the degree that the searches are going beyond constitutional bounds, challenges should be raised."

The trial was set for early October, but when Kim put Ten 15 Folsom's lawyer, Joe Wood, on the stand a few weeks ago, district attorney Rani Singh realized this case is much larger than a simple drug violation; hence, she wouldn't let Kim get a word in, and the case was continued twice, and is now scheduled for Nov. 30. "They didn't know what the hell was going on the first time," Kim said. "I don't know when they found out about the injunction, but I don't think they understood the history of it."

Clearly this case has far-reaching implications. If Kim wins this case and takes it to Superior Court, the verdict will affect how private security guards search patrons in nightclubs and beyond. "This is definitely a landmark case in San Francisco, and maybe even in state of California,"



Kim said. "No case has been litigated with exactly these facts."

The case could also change the way police handle the issuing of operating permits, a tactic that was criticized by May's civil grand jury report, which stated, "While the desire of the police to reduce problems related to clubs is laudable, the role of the police is to protect the public and preserve the peace, not to set public policy on the hours that businesses are permitted to remain open." The San Francisco Late Night Coalition, Sup. Mark Leno, and even Police Chief Fred Lau agree that the police department shouldn't be in charge of deciding which night clubs get permits. In its current form, the police department has complete discretion over everything from determining who deserves operating and after hours permits to deciding whether patrons are allowed to dance.

The city is forcing Ten 15 Folsom to treat clubgoers more criminally than criminals themselves and is trying to fuck up a perfectly legitimate business: a nightclub that has always been the tightest run in town.

To make matters worse, earlier this month President Bill Clinton signed off on the frightening Methamphetamine and Ecstasy Anti-Proliferation Act of 2000. The law ups the punishment for meth and ecstasy, and as its name suggests, clubs and raves are still the stereotyped focus of the Drug Enforcement Administration's drug du jour criminal watch. This is yet another reason to keep pills far away from nightclubs and raves: You never know who's watching you now.

## 911 rent

Last week's hearing before the Finance and Labor Committee to approve Sup. Tom Ammiano's rent subsidy ordinance — \$1.5 million in emergency funds for art orgs facing monstrous rents — was, for once, like preaching to the converted. The usually long, impassioned speeches were unnecessary to sway the supervisors, and Ammiano even cracked a few lighthearted jokes and tried to get things moving. Regardless, artists got up and dutifully did their part. And best of all, the proposition passed unanimously through the full Board of Supervisors on Monday. Is city hall finally waking up? ❖

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# Kenneth, angered

The genius displays some verbal fireworks. By Johnny Ray Huston

**K**enneth Anger's fireworks — magic works, committed to celluloid — light up to reveal portions of a personalized universe. A silent universe, soundtracked by potent music (1971's *Rabbit's Moon* features Mary Wells's obscure, fierce "Bye Bye Baby"), a universe of explosive ritual, populated and powered by machines and powder puffs, hard deities and fluffy bunnies — all alluring, all charged with meaning. And Anger the author has accomplished what Anger the filmmaker hasn't had the means to do: create a grand narrative tale. His *Hollywood Babylon* and *Hollywood Babylon II* use the historical materials — private and public lives — of the film industry to create a renegade epic to end all epics: a meta-Hollywood saga that illustrates greed and countless other deadly sins.

The 73-year-old Aquarius (with, of course, Scorpio rising) Anger says he misses the late Boyd MacDonald (author of *Cruising the Movies*), whom I'd consider his closest peer as a writer; movie-wise, his disdain for Hollywood grows by the year, but he's keenly aware of film's endangered state, avidly noting the good works and bad taste of preservationists like "old playboy" Hugh Hefner and Hewlett-Packard inheritor David Hewlett. Half a century has passed since Anger's *Fireworks* (1947) first lit up a screen, but the director premiered a video (titled *Don't Smoke that Cigarette*) last month at the Silverlake Film Festival, and he has other works planned, including a long-awaited filmed version of Aleister Crowley's Gnostic Mass. At a different kind of ceremony, in conjunction with this year's Film Arts Festival, Anger — ironically, along with Matthew Barney, whose works owe a major debt to Anger — will receive a James T. Phelan Art Award and introduce screenings of two of his works.

**Bay Guardian:** What's the status of *Gnostic Mass*?

**Kenneth Anger:** It is all scripted and planned using a temple in Austin, Texas, with a group there — a lodge of the OTO [Ordo Templi Orientis] — that do it once a week. They're completely familiar with all the moves and the meaning. I just have a problem with funding, because I really wanna do it on 35mm.

**BG:** I've read that various directors [Olivier Assayas, Paul Schrader] have been interviewed for a documentary about you.

**KA:** The [documentary's] director is connected to the OTO. He's not a

cameraman; he's what you would call an enabler. It was his idea to do a documentary, [interviewing] people like Alexandro Jodorowsky without me present. I've known Jodorowsky for 20 years or more; I'm thinking back to when I was living in London and he came by to see me with Dennis Hopper when I was filming *Lucifer Rising*.

**BG:** Do you like Jodorowsky's films?

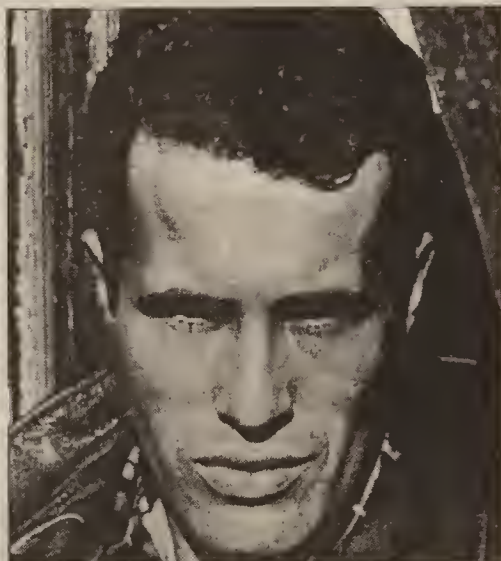
**KA:** I admire him as an artist. I believe strongly in animal rights, so his scenes of slaughtering chickens and so forth — I don't find that at all funny; I find it disturbing. I'm not myself a chicken, in the sense that I'm not squeamish. I've been through wars and revolutions and riots, but I happen to draw the line with animals. We remain friends, though we have a big difference on that concept. I've talked it over with him several times, and we decided that was his artistic adolescence. As someone who had a beloved rabbit when I was four years old, I'm not going to just sit back and smile at slaughter. I consider his films to all be one film — they're a river named Jodorowsky. You raft your way down it, there's rapids and whirlpools and all kinds of things.

**BG:** How would you characterize your films?

**KA:** They're like a coded autobiography, I suppose. Not that I'm being coy. The regret I have is that I've only made one [*Rabbit's Moon*] on 35mm — that was in Paris when some Russians making a documentary for Ionesco gave me some leftover black-and-white film. I always try to make my 16mm look as 35mm as possible. I appreciate the opposite aesthetic, which I guess you could call the Jack Smith aesthetic, but it's not my aesthetic.

**BG:** Can you think of a contemporary version of *Fireworks*' sailor, or [1965's] *Kustom Kar Kommandos*' biker? Do current masculinity types hold any interest for you?

**KA:** No. I've seen a number of films, usually shorts — in Outfests and things like that — where the filmmaker has personally called me, saying, "Oh, you



Angered by Hollywood: Director Kenneth Anger lives up to his name with his contempt for contemporary Hollywood.

were my great inspiration." I see the result, and I'm kinda chagrined; I wanna crawl under the seat, because it's too wimpy. It's not that I want violent things. Film as a medium is so easy to turn into mush; I want structure, I want intellect. It can be a very anti-intellectual subject, but I want some thought, and I don't see it much.

These guys — I don't know where they find the money, maybe they black-mail their parents — often work on 35mm. I don't want to sound like sour grapes, but as a matter of fact I am pissed off. [Laughs] Because they never say, "Oh, you're a pioneer; let a group of us produce a film for you."

I've had help over the years, through the Ford Foundation, and a New York State art grant. And the NEA — before Jesse Helms; I don't think he would approve. And I've had help getting things printed from Sir Paul Getty in England. People say, "Gee, with Paul Getty you won't have any more worries." Not true, he's extremely eccentric. He's had serious problems with his health, mostly his own fault.

**BG:** You've used everything from Vivaldi to the Paris Sisters as music in your movies. What music strikes your fancy these days?

**KA:** To me we've reached the nadir. This is just my personal taste. There is not one fucking thing I like. Eminem is a particular hate object. He's a prick.

**BG:** You've had trouble getting the third volume of *Hollywood Babylon* published. What does it cover?

**KA:** I'm covering up until current events, and it's a downer because I don't

## Shortsarama

Film Arts Festival unfurled

**T**he Film Arts Festival is a movie fest where short works reign supreme. In fact, one of this year's highlights is exactly one minute long: hijacking home-decoration and fashion imagery like a lighthearted Martha Rosler, with "I Like Men" ("Hold Me with Your Robot Hand," Sat/4), Anne McGuire turns the soundtrack of an old advertisement for Sta-Prest pants and jeans into a first-person lust testimony punctuated with enthusiastic exclamation marks. S.F. may be increasingly inhospitable to artists who make short works, but the city gets the low-budget interrogation it deserves in "Frisco Disco" (Fri/3), a program that includes Dean Mermell's "Modern Life," in which dot-com domination submits to silent-film style.

The "Big Town/Small Town Show" (Thurs/2) program features Anne Alvergue's "Nightlight," a nuanced 16mm view of those — cleaners, homeless people, and a "night minister" — who toil while S.F. sleeps. But "Big Town/Small Town" is visual highlight, Sativa Peterson's "The Handbook of What to Do," is a small-town survival guide for young girls. Peterson's previous work, 1998's "The Slow Escape," was a much darker look at small-town life: a transfixing first-person account of murder in Winslow, Arizona (a town, Peterson notes, best known as a place passed through in the Eagles' "Take it Easy"). The now Oakland-based Peterson's "Handbook" uses handheld video to capture numerous moments of tremendous beauty, from close-ups of mating ladybugs to mammoth roadside American skylines that Terrence Malick might admire.

Nguyen Tan Hoang contributes three short videos to this year's fest. "The Calling" ("Robot Hand," Sat/4) begins with a seemingly earnest confession: after a series of daughters, Nguyen's mother promised the Virgin Mary that if granted a son, that son would become a priest. By the time Nguyen presents a montage of priests — many played by closeted gay actors — from TV (*The Thorn Birds*) and film (*The Exorcist*, *Diary of a Country Priest*, *I Confess*, and other features), setting their journeys to the "Do you know where you're going to?" refrain of "Theme from Mahogany," he's granted his mother's wish in his own special way. "Pirated!" ("Woe and Wonder at Six and Under," Sat/4) is also humorously politicized: Nguyen recasts his family's boat journey from Vietnam to America as a pirate-porn adventure starring Burt Lancaster, Christopher Atkins, some foxy friends, and himself. The editing of both works — "Pirated!" in particular — is more characterful than the Hollywood star personalities they contain.

"Crimson," a short that Nguyen codirected under a pseudonym, provides a light finale to "Genderama" (Sat/4), a consistently strong program that ping-pongs back and forth between brief bursts of enthusiastic attitude (Ray Rea's "Straightboy Lessons") and longer — though not necessarily more detached — looks at gender restrictions and freedoms in America. Porter Gale and Laleh Soomekh's "XXXY" reveals the U.S. medical establishment's (and broader culture's) often terrible approach to children born intersex. Utilizing the famous Johnny Cash tune (a song that the video's subject is all too familiar with), Julie Wyman's S.F.-set "A Boy Named Sue" is an intimate portrait of years in the life of Theo, whose shift from butch dyke (name: Sue) to bi-transman involves a great deal more than replacing one set of labels with another. Wyman's street scenes have a keen critical eye, an eye focused on society's shallow vision. And Wyman's interviews with Theo and his (ex-)girlfriend tell a story about the identity changes that are part of any life.

The Film Arts Fest is dominated by short programs: others include "Borders and Boundaries" and "Dysfunction Junction" (Thurs/2); "Oh Yeah? Take That!" (Fri/3); "Teenage (R)Evolution" and "Evolution/Revolution/Revelation" (Sat/4); and "Left Behind," "The Ultimate Connection," "What's a Family?," and "Have You Seen Me?" (Sun/5). Two of the fest's major events — Allie Light and Irving Saraf's *Blind Spot: Murder by Women* (Wed/1) and Patrick Donohew's *Seven Sisters: A Kentucky Portrait* (Fri/3) — are feature-length works. But in a sense, the title of the nature-based "Whole Films" program (Sat/4) also reflects the fest's overall belief that short works are not partial efforts: they're full-fledged, with sights and insights that you won't find in multiplexes, and they're worth checking out.

Johnny Ray Huston

like contemporary Hollywood. And I don't like the films. People say, "Well, you should go see *Boogie Nights*." I thought it was a pile of shit. I happen to be familiar with the history of the porn industry, and I live in the [San Fernando] Valley, where five miles away they have studios out at Chatsworth. I've never worked for them, but I know editors and lighting

technicians and people like that. [*Boogie Nights*] is a fairy tale.

**BG:** A conservative, moralistic fairy tale. Are there any recent scandals you find interesting?

**KA:** The trouble with scandals today — I'm talking about scandals in show business, related to the industry as they call it — is that nothing interesting

## Film Arts Festival info

The Film Arts Festival runs Wed/1–Sun/5. Opening night's "Blind Spot: Murder by Women," followed by a cocktail party, is at the Castro Theatre (\$10 movie only; \$40 party). Venues are the Castro Theatre (429 Castro, S.F.), Roxie Cinema (3117 16th St., S.F.), and Asian Art Museum (Golden Gate Park, S.F.). Call (415) 552-FILM for tickets, or go to [www.filmarts.org](http://www.filmarts.org) or [www.kozmo.com](http://www.kozmo.com). Tickets are \$8, \$9 for Asian Art Museum shows. (415) 552-8760. The Phelan Award ceremony is Sat/11 (see "Kenneth, Angered" for more information). See Movie Clock, page 117, for Film Arts Festival show times.



happens. Are the [current Hollywood] stories worth telling? I don't know. Like, there's a producer who has thankfully died [who] came from a Quaker background and went the other way when he got into Hollywood. All his sadism came out towards women. He'd pay these women to do the most degrading and painful things, and they weren't into S-M. He'd load them up with drugs so they didn't know which end was up. When he died, a huge sigh of relief occurred throughout Hollywood. He was a monster. But I don't find it that interesting.

I have a couple of pet hates in Hollywood. Travolta, Cruise, and Kidman — the whole Scientology gang are a bunch of creeps. People have said, "Oh, you mustn't say that in print, or they'll put rattlesnake in your mailbox!" [Laughs] They're vindictive towards even whisperers of criticism. The main chapter hanging up *Hollywood Babylon III* is the one on Scientology. Did you see *Battlefield Earth*? It's the most laughable piece of crap I've ever seen, and now Travolta says, "I'm going to make a sequel." Fine. They can drain more Scientology money into it. I encourage them to make *Battlefield Earth 2*, 3, 4, 5, 6, 7, 8. [L. Ron] Hubbard was such a lousy writer.

**BG:** Your work has been "borrowed from," to put it politely. There's everything from Pink Narcissus to David Lynch's soundtrack use of "Blue Velvet," a song you used in *Scorpio Rising* (1964).

**KA:** You don't have to tell me. I have a book of curses I've written. What really bothers me is MTV. All the fine young cannibals have copied me frame by frame. They have no imagination.

**BG:** Has the current government been any better than the Reagans in their dealings with you?

**KA:** I made the mistake — a foolish bit of arrogance on my part — of insulting Nancy Reagan when she was first lady. I found a picture of her posing for artificial pearls when she was a model, which seemed so perfect, so I printed it. She never would have seen it, but I sent a copy to the White House and wrote, "Check out page so-and-so." [*Hollywood Babylon II*, page 315.] Two weeks later, the IRS put me up for audit. Now that's what you call A equals B. I don't do that anymore.

**BG:** Personally and globally, what are you interested in today?

**KA:** The world is like a theater, and the grand opera of hate going on in the Middle East is interesting to me, because I've spent time in Egypt, North Africa, Tunisia, and Morocco. Hate is a powerful turn-on; it builds and builds. Every rock-thrower shot in the forehead by a pissed-off Israeli soldier has brothers who vow vengeance. It's a self-perpetuating nightmare.

[Personally] I might have the opportunity, after all these years, of making a feature-length commercial film. It's been offered to me by one of the producers of *Natural Born Killers*. It's a movie called *Sex and Rockets* concerning the rocket scientist Jack Parsons, who was also a magician and student of Aleister Crowley. He died in an

explosion — the story's a fascinating mix of science and the occult. But it's not gonna break my heart if I can't do it; in a sense, it's something I should have done 20 years ago. I've been able to write on my own — writing on celluloid — poems or sometimes haiku, but in my fantasy I'd like to do epic things.

**BG:** Are you looking forward to visiting San Francisco?

**KA:** I have fond memories of the city. I hear these reports about the dot-coms, and I've thought that I can't even afford to visit. But the Film Arts Foundation is kindly paying for my flight, plus a hotel room. My distributor,

Canyon Cinema, is based in San Francisco, but they may get priced out. Still, it's a beautiful city, and they can't really wreck it — unless they decide to tear down those Painted Ladies. ♦

'Kenneth Anger, Visionary,' the Phelan Awards program, is presented by the Film

Arts Foundation and the Bay Area Video Coalition in collaboration with the San Francisco Cinematheque at the San Francisco Art Institute. *Lucifer Rising and Eaux d'Artifice* screen Sat/11, 7 p.m., followed by a reception and awards presentation. 800 Chestnut, S.F. Free. (415) 552-8760.



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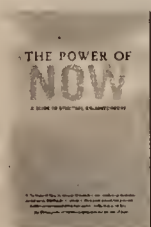
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# Chill factor

ACT's *Misanthrope* never quite catches fire. By Brad Rosenstein

Anyone who's watched the presidential "debates" needs no introduction to the expedient hypocrisy and cautious equivocation that now constitute our national discourse. Molière's *Misanthrope* is a potent reminder that things have often been so: the politically charged falsity of 17th-century Paris is instantly recognizable. Carey Perloff's new American Conservatory Theater production maintains the play's traditional setting, but the language of Congdon's new verse version brings things closer to our own time.

In contrast to Richard Wilbur's classic translation, Congdon's Americanizes and conversationalizes Molière's couplets, preserving the rhyme but often synopating the meter, and explores the complex dimensions of the characters more fully. However, despite its obvious appreciation for the variegated voices of a baroque society, Congdon's version only fitfully sings and even more fitfully laughs, and it's difficult to pinpoint exactly how much of that is the fault of the text itself.

Perloff picks up on the darkness in this dark comedy in a way that at first seems promising, opening with a pavane of the legal and social maneuvering that drive the period. The chessboard machinations that powered her *Mary Stuart* are made literal here on the checkered floor of Kate Edmunds's lovely ice blue salon set, and the play's aristocrats pose and preen in delicious period costumes rendered in vivid modern colors by Beaver Bauer. Yet here Molière's sharp insights into society's lies and injustices begin to pull away from the comedy.

Perloff is pursuing a nuanced, bittersweet look at the paradoxical nature of truth, but for all the play's refinement and sophistication, I wonder if a rougher, rawer approach isn't called for. Perloff and Congdon occasionally seem to be reaching for that when the language and its delivery get purposefully jagged, but the result

too often is simply a deterioration of the verse's rhetorical logic and emotional clarity. There are several arid stretches when the story seems to stop and the production's more didactic "points" are put on display.

There's a serious hole at the center of this production in David Adkins's unaccountably weak Alceste, with the actor struggling to find the charac-

very different play, *The Misanthrope* never forswears Tartuffe's wild comic energies to the extent that this rather decorous evening suggests. Perloff's ACT doesn't get nearly enough credit for commissioning major new American translations of classic works, and I often had the feeling that Congdon's savvy text has much more theatrical wattage than is revealed here.

This production has a lot on its mind, but far too often it finds comedy and truth to be an either-or proposition, when the essence of Molière's genius is that he makes them inextricable.

## Footwork

I first saw Savion Glover perform when he was a wunderkind of 14, more than holding his own beside some of the greatest names in tap. Now, at 26, Glover is taking tap into the next millennium with *Foot Notes — The Concert*, a thrilling evening of nonstop dance that pays tribute to where the form has been and where it's going. Joining Glover are tap legends Dianne Walker, Buster Brown (absent from the performance I saw), and Jimmy Slyde, representing the older generation, and the brilliant 11-year-old Cartier Williams, representing the younger.

Together they make up an onstage family, a continuum of rhythm across time. Walker's

smooth hoofing elegance, Slyde's astonishingly graceful spins and splits (at 72), and little Williams's knock-out riffs are pure gold. Still, the evening's main event is Glover, whose eloquent feet speak volumes. In dialogue with a quartet of superb musicians, he explores the sheer ecstasy of movement and sound with a ferocity, darkness, and complexity that tap has never seen before. Don't miss this completely joyous, inspiring evening. ♦

'*Misanthrope*.' Through Nov. 19. Tues.-Sat., 8 p.m. (also Wed., Sat.-Sun., 2 p.m.; no matinee Wed/8). Geary Theater, 415 Geary, S.F. \$15-\$61. (415) 749-2228.

'*Foot Notes — The Concert*.' Mon., 8 p.m.; Wed.-Sat., 8 p.m. (youth program Thurs., 2 p.m.); Sun., 3 p.m., Golden Gate Theatre, 445 Geary, S.F. \$10-\$55. (415) 512-7770.



Baroque comedy: Kimberly King's Arsinoé (left) and René Augesen's Célimène put up quite a fight in *The Misanthrope*.

ter's fury, passion, and humor. The scenes that land are those in the hands of classical pros such as Gregory Wallace, who knows that in this play of appearances, the precise angle of a character's feet can tell you everything. Wallace's wry Philinte skips nimbly through the verse, organically revealing every nuance of his psychology and landing perfectly on a final rhyme to explode the laugh that's there. Anthony Fusco's wonderfully pompous Oronte and Kimberly King's razor-sharp Arsinoé are equally accomplished, and King's delightful confrontation scene with René Augesen's distant Célimène has more juice than any of the play's tortured love scenes.

Particularly with the memory of Charles Randolph-Wright's high-voltage, hilarious *Tartuffe* at ACT still so fresh, it's hard to warm to this production. Although clearly a



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# Misha mash

PASTForward: file under postmodern. By Sima Belmar

**D**o the efforts of the choreographers known as the "postmoderns" still read today? Are their dances universal enough to speak to us, or are they dependent on the context in which they were created? These are some of the questions that had to have been eating at Mikhail Baryshnikov for him to go ahead with *PASTForward: The Influence of the Postmoderns*, an evening of works by New York choreographers of the '60s, '70s, and '80s downtown scene. Too busy becoming the greatest classical ballet dancer who ever lived, Baryshnikov missed out on that era of American modern dance history and is seeking to educate himself. The concert is like a self-imposed citizenship test, one that gains him a U.S. modern dance passport. This performance is one for the program notes, a live essay on American dance's most esoteric form.

*Postmodern* is a dirty word in the dance world, as distrusted and misused as the ubiquitous *release technique*. Yet dance critics, dance historians, dancers, and choreographers are known to fling the term around, and rightly so. Something happened in the dance world between 1962 (when Judson Dance Theatre was born, founded by those choreographers who are considered the seminal postmoderns and whose work is featured in *PASTForward*) and the '80s (and '90s, though that decade's dance makers may yet receive a different appellation), a decisive break from what had been known as classical modern dance.

According to dance theorist Sally Banes, author of *Terpsichore in Sneakers: Post-Modern Dance*, it's that simple: with respect to dance, postmodern means "after modern" (in other words, modern dance could have been called postballet). Though definitions of postmodern found in other arts theories (literary, visual, architectural) can be applied to many dances of the postmodern era, none apply across the board. The dances made by the postmoderns have been childlike, conceptual, antivirtuosic, anti-expressionist, self-consciously political, analytical, pedestrian, and democratic, but never all at once. What they do share is a radical opposition to what came before. What they gave birth to was an American dance form — in other words, several techniques

and systems of thought around the body, movement, who can dance, who can make dances, and who can understand them.

Baryshnikov got together with postmodern choreographer David Gordon to create a program for White Oak Dance Project, the all-modern repertory company Baryshnikov co-founded with Mark Morris in 1990.



**Pomo redux:** Mikhail Baryshnikov, with the White Oak Dance Project, takes a look back at what the downtown kids were doing while he perfected his classical technique.

In the past White Oak has performed the commissioned works of many modern choreographers of note, including Lar Lubovitch, Paul Taylor, and Twyla Tharp, to name a meager handful, as well as acquiring works from the likes of Martha Graham, Merce Cunningham, and José Limón. White Oak is the manifestation of Baryshnikov's long-standing attraction to modern dance, one that began during his ballet career and evolved when he was director of American Ballet Theatre in the '80s.

*PASTForward* involves two programs of repertory works by Gordon, Simone Forti, Lucinda Childs, Trisha Brown, Steve Paxton (credited with instigating contact improvisation in 1972), Yvonne Rainer, and Deborah Hay. (Note: West Coast luminaries from the same era — Anna Halprin, for example — are omitted). Gordon, Rainer, and Hay also offer new works

created for the concert, which includes a video of new and archival footage by Charles Atlas.

Baryshnikov could draw a crowd of mainstream dance-lovers if he announced that he was going to play chess onstage with his nephew. Because of his extraordinary name recognition, he has managed to gather giant, high-priced-ticket-paying audiences to see dances that were originally witnessed by a few in the know and still fewer of the curious. For those of you planning to attend the Zellerbach performances, consider yourselves duly warned: this will not be an evening of virtuoso dancing.

In fact, several of the dances from the Judson era involved audience participation, so Cal Performances and White Oak have invited 50 members of the local community to take the stage in examples of pedestrian dances such as Forti's *Huddle* and *Scramble*, Paxton's *Satisfyin' Lover*, Hay's *Exit*, and Gordon's *Overture to "The Matter."* The postmoderns wanted to democratize movement, and in so doing, they paradoxically created a rather thinky, seemingly inaccessible dance form. (If you want some background to thicken your experience and don't have time to read *Terpsichore in Sneakers* — which gets so specific that Banes distinguishes between post-modern and

postmodernist — join Rainer and Hay in a panel discussion at UC Berkeley's Art Museum this Thursday.)

One could argue that bringing radical, era-specific dances to the proscenium stage in front of mainstream audiences makes no sense, that it strips the dances of their original intent. But how else would we ever get to see them? It may be Baryshnikov's way of using his name to support his love of the less enfranchised in dance land and make room for his aching body to dance again. Good enough. We need all the benefactors we can get. ❖

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# Holding his ground

Ian Brennan — musician, activist, promoter — works overtime to defend and build the local music scene.

By Amanda Nowinski

Brennan believes: "You have a responsibility to hold your ground," the musician and promoter says.

**T**his didn't start at Downtown Rehearsal in August," musician Ian Brennan says during our discussion about the shaky future of the arts in San Francisco. "This started five or 10 years ago, and anybody could have seen it coming."

Brennan looks back to 1997, when he was producing his weekly Unscrubbed acoustic shows at Brainwash (where he records performances for his now annual anthology, *Unscrubbed: Live from the Laundroma*). "I started recording the sessions, and looking back now I realize that they have really become time capsules," he says. "So many of those bands have left town or are not together anymore because of economic circumstances."

Within a three-year period, Brennan saw the infrastructure of the local music community nose-dive, as venue after venue shut down. The now shuttered Downtown Rehearsal space served as a catalyst for activism in the music community — and of politicians like Sup. Gavin Newsom, who adopted the issue with grandiose intentions (Newsom even issued a press release stating that he was responsible for leveraging the payoff from the Downtown building's owner, Greg Koch). Suddenly, getting active is hip, and politicians are scurrying to get the cool kids on their side — just in time for district elections.

Brennan isn't overly impressed by the upswing of arts activism, because, frankly, he's been at it for quite some time — long before K and L became the consonants on everybody's lips.

"When I went and met with the board of supervisors a year and a half ago about loft development, I called up 200 people from the music community, and three people showed," he says. "A year later this is the cause of the moment. But is it sustainable? The interest, the commitment, the cause?"

Whether or not the community maintains its momentum, Brennan, at least, is solidly behind local music in all its incarnations. In addition to the Unscrubbed show and his monthly local music radio program, "Boy Next Door," on KPFA, 94.1 FM, the Bay Area native has released 13 of his own albums, runs a small label called Toy Gun Murder Records out of his home, and produces benefit events — all in addition to his demanding day job in the psychiatric emergency room at Alameda Medical Center in Oakland. His gathering for the Food Not Bombs 20th anniversary this past June — the most exciting outdoor show in the city in years — drew more than 13,000 people to Dolores Park to hear Fugazi and Sleater-Kinney. He produced last year's Grrl Group, a benefit by female performers for Proposition G, and his annual Live Nude Bands raises funds for local charities. Over the past two years Brennan has raised almost \$45,000 by connecting local music with civic politics — long before the issue made the front page of the daily papers.

Sunday, Nov. 5, promises to be his most significant large-scale project to date — the stakes are certainly high. Called the Million Band March, the anti-gentrification demonstration and

free concert at Civic Center is what he calls "a consciousness-raising event." And thanks to his good karma, he was able to procure a huge-name band for free: Green Day. The concert is, in fact, the only San Francisco appearance the band will make concurrent with their newest release, *Warning*. Other important local acts will share the stage: Blind Boys of Alabama, Mark Eitzel, Creeper Lagoon, Jello Biafra, DJ Swift Rock, DJ Polywog, John Santos, and Lysa Flores. But it isn't just about the music. In an attempt to wrangle all endangered arts into one event, Brennan invited Krissy Keefer's Dance Brigade and Fat Chance Belly Dance, as well as spoken word artists from Sister Spit, Los Delicados, and Felonious. And since no political event would be complete without the rousing words of a politician, Sup. Tom Ammiano will speak.

Although recent space closures — most prominently that of Downtown Rehearsal — make the event more than timely, the concert is not cashing in on high-profile disaster. "We set the date back in July," he says. "But since then there have been many more events — too many, in fact. And if I had known it was going to get like this, I probably wouldn't have tried to put together this show."

Brennan fears that the new enthusiasm for battling city hall, developers, and landowners might encourage people to fight for some of the wrong reasons. "The problems with activism is that oftentimes it's ego-driven and people want to sustain the conflict," he says. "They don't want resolution because if there's resolution, then their

identity is taken away and they define themselves by that resistance. It becomes very reflexive and reactive after a certain point."

Nevertheless, the toll taken on the local music scene by the current crisis is high. "Certain things are required for good music to be created," he says. "You need a place to play, a common place of information, like a record store or a bookstore, and you've got to have cheap rents. Also, you generally have to have a college, which is a source of renewal of young blood — Athens, Minneapolis, Austin, and Olympia are towns where the music scenes blew up.



San Francisco is not going to be that ever again."

So why pour yourself into promoting the local music? The understated Brennan has an almost beatific calm when he talks about music, describing it as "indigenous, organic entertainment." He's really just working his ass off to keep the voices alive — particularly the

voices that haven't ridden into town chasing the new economy. As he points out, revolutionary art never comes from the elite. And now that San Francisco is no longer a refuge for freaks and \$5-an-hour slackers, the future of local music is endangered.

"This doesn't mean a great band won't come out of here," he says. "But if you look at the bands that are good here, most are over 30 and are bands that have been here a while. It's hard for a person without money to move here. The only ones who can are trust-fund kids; so now we get a lot of frat boy music. They think that because they grow a goatee and ride a motorcycle that no one's going to know. That's not the basis of great rock music — it's always been from the working class. Always. All good popular music: reggae, jazz, blues, rock, and punk."

But Brennan isn't packing up for another, more artist-friendly town. He's busy putting out records and most importantly, he's determined to keep an active watch on local arts. "I don't think you can leave," he says. "You have a responsibility to hold your ground. In recent years, living here has been like being the only sober person at a party. Everyone's laughing, but it's just not funny. And in the morning there's going to be fucking hell to pay." ❖

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## The *t* word

DJ-producer Dave Ralph puts a little distance between himself and trance music (but don't take it the wrong way).

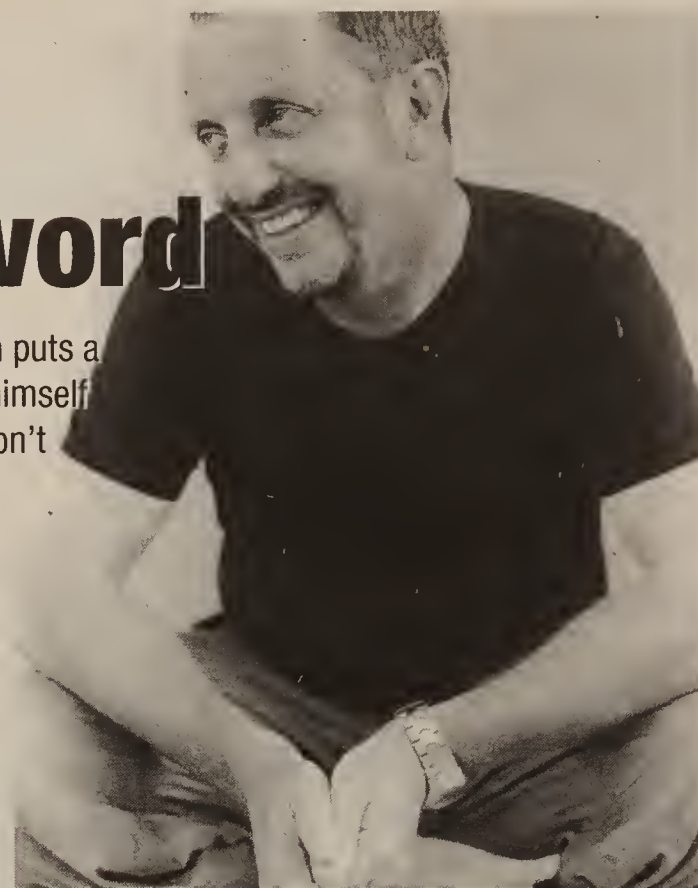
By Mosi Reeves

**E**lectronic dance music, that's what I like to call it," DJ-producer Dave Ralph says of the music he likes to spin. Like most trance — or rather, electronic dance music — DJs, he flinches at the prospect of being categorized under the oft-maligned genre. "Don't take it the wrong way, I don't have anything against trance, not in any way, shape, or form," Ralph tries to explain. Then he added, "I think that I incorporate a much broader spectrum than just that genre of music."

In a sense, the 15-year veteran, who has become one of America's most popular DJs since emigrating from England to Florida 11 months ago, is correct when describing his sound. On his popular *Tranceport II* mixed double-CD, he incorporated straight-up techno tracks by Luke Slater and Oliver Lieb and hard house cuts by Christian Smith and John Selway. But for all its genre-blending, *Tranceport II* arguably reached its apotheosis when Ralph included one of the biggest trance cuts of the year: Madagascar's "Art of Trance." When it arrives near the beginning of the second disc, the 100-plus bpm, hard-hitting bass, and keyboard thrusts are washed away under a sea of synthesizers tuned to minor keys and timed to render the heart aflutter and lift the dancer's spirits into a realm of melancholy bliss.

Though Ralph argues he's more than a trance DJ, it's obvious when listening to *Tranceport II* that its best moments are reached with trance, not the fast-paced techno and house he also uses. These days, trance dominates the music played at massives (or "raves") and major dance clubs — all because of those magic synths, with their overabundance of melody and orchestral pomp. Its producers and DJs — like Sasha and John Digweed — bring a pop dynamic to an art form that, despite the success of electronic producers like Fatboy Slim, Moby, and others, still fancies itself cutting-edge, too cool for the masses.

If a trance record is spun right it can be a quirkily dramatic experience, sort of like listening to Kate Bush or



Not a trance: Dave Ralph asks that we refer to him as an electronic dance music DJ.

late-period Roxy Music over house beats. At its worst, it sounds cheesy and manipulative, too eager to press emotional buttons.

Unfortunately, most DJs tend to work the latter angle, stuffing their sets with more overwrought synthesizer breaks than a Windham Hill recording, frequently "breaking down" the music to let the orchestral melodies overrun a crowd like knotted coral reef. Trance has earned such a bad name that one of its avatars, Paul Van Dyk, complained in *Mixer* magazine, "I don't want to be the leader of the trance nation if this is their music," which is sort of like Run-DMC saying they don't want to be the kings of rock.

As anathema as the *t* word is to hipsters and musicians, it's still what you're most likely to hear during a night out on the town. "Who says it's a bad kind of music?" Ralph asks. "It's only the press who says it's a bad kind of music, and the only reason they say it's a bad kind of music is because it's gotten really popular."

"A year ago everyone said, 'Oh, trance is just so massive,'" Ralph elaborates. "But now people are like, 'Well, it's sounding really cheesy.' Well, there are elements that sound cheesy, but there are elements that sound aesthetically pleasing. But at the end of the day, fuck them. They're not the people who are going to buy records, they're not the ones who are going to pay their money to get into clubs. They're just the people who feel they have the right to say this style is trendy [or] not trendy."

One producer, Ralph says, who's

"not cheesy" is Canadian producer Max Graham. "He's got that pumping vibe, the energy, depth, every single ingredient to make a great dance record." Graham's "Shoreline" is one of the featured tracks on Ralph's latest mixed CD, *Love Parade: Berlin*. A tribute to the outdoor party that drew millions of people to Berlin's streets last summer, the album distills Ralph's three-hour set down to 60 minutes of searing psychedelics. "It's musical snapshots of that set," he says. "It's one of the best parties I've played for a long time. My girlfriend enjoyed it, and she doesn't like trance music."

Graham's track probably sums up *Love Parade: Berlin*'s aesthetic best. Coupling dramatic keyboard fills with an eerie beat that threatens to pick up but instead chooses to leave you lost in thought (or pumping your fist in the air, if you're caught in the moment), "Shoreline" finally kicks into a midtempo stomp midway through, somehow bringing clarity to the act of dancing all night and looking for catharsis in the unlikeliest of places.

It's that redemptive, though messy, quality that Ralph predicts will continue to make trance appealing to the great unwashed. "I don't think trance will ever go away," he says. "I think it'll just morph into something different, which is already happening. There's harder-edged house which sounds really trancey ... which is why I keep saying to you, it's electronic dance music, man. It's a much broader spectrum." ❖

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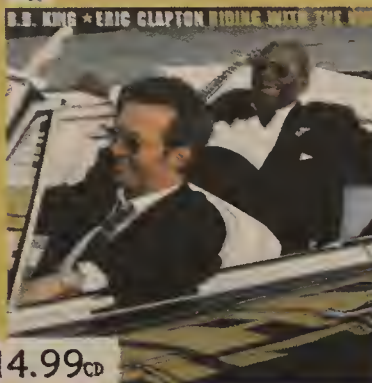
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## Mike Levy will save the world, part one

I blame the Rolling Stones. Not a rare sentiment, I suppose: they've been accused of musical larceny, implicated in the death of Brian Jones, and damned for their "pioneering" commercialism. And they may be guilty, but I blame them most for instigating the battle of Rhythm and Melody, fought against their permanent rivals, the Beatles.

Rhythm and Melody, Rhythm and Melody, they seemed like such a perfect pair, brought together by destiny to glitter and bounce hand in hand along the pop promenade. Melody seemed the elder: more dignified and genteel, full of easy laughter and gentle sighs, though perhaps a bit dry when left alone for too long. Rhythm was fairly reliable and consistent, always a good time, but could be startling or repellent to strangers owing to occasional spontaneous changes in mood or sudden reckless bursts of force. Melody was delightful. Rhythm was a blast. When they met (how they met is another story entirely), each was amazed at the chemistry, at

what one brought to the other. Melody taught Rhythm poise and panache, showing it the finer things in life. Rhythm, teaching more by example than with intent, showed Melody how to cut loose and get crazy. These were good times.

Then came Elvis. I don't bear him any ill will because, though he played favorites and manipulated them to suit his own ends, he kept the two together. Granted, it was he who suggested that Rhythm take first spot on the marquee, but the old-fashioned conjunction connecting the two, the all-important *and*, insisted that this was a classic pairing, not some codependent fly-by-night tryst like Rock and Roll (what ever happened to Roll?) or R&B (Rhythm could be unfaithful, but it always came back to Melody). Rhythm and Melody — the partnership ran deep. The Beatles knew it. They felt good about it. Nearly everybody felt good that they felt good. Until the Stones came along.

Mick Jagger, with the undoubtedly accidental assistance of Keith Richards, uncovered a secret: Rhythm was older than Melody. The universe had begun with a big bang and humankind with the beating of a heart (and the rather rhythmic drama of Richard Strauss's "Also Sprach Zarathustra," at least in Stanley Kubrick's version). Rhythm was pri-

mal. Melody was constructed — impeccably, perhaps, but under the scandalous hue that Jagger and company cast upon it, it would never again be perceived in the same way. The Rolling Stones would wear Rhythm like a musk and thrill any soul within sniffing distance (while scaring everyone else). Some mistook their behavior for an utter lack of respect for morality (another human construct), but it was Melody they showed up and humiliated.

The relationship between Melody and Rhythm (Melody standing in front, desperately trying to rally support via a folk revival) became strained. The Beatles felt threatened, panicked, cornered. They had prospered under this glorious partnership, but after the Stones the damage had been done, and the Fab Four couldn't pretend that nothing had changed. They had to make a choice: accept the revelations introduced by the Rolling Stones and get in line, or become the opposition and defend the artful and majestic domain of Melody from the savage attack. They took a look at Ringo and knew the choice had been made: Rhythm would never be theirs. What does all this have to do with ex-Sneetches front man Mike Levy? See you in two weeks. ❖

Cory Brown can be reached at [fatkid@siri.us](mailto:fatkid@siri.us).

## got it

by jeff chang

## Back to the ghetto

Back when the term "techno" was still a ghetto thing — when it meant DJ Battery Brain or Dr. Dre's ghost-produced Skeezy Boyz, when hardcore rappers like Ice Cube were slinging sex rhymes at 135 beats per minute — scratching wasn't the skill DJs wanted to flaunt. It was all about velocity and volume; stacks of records marked with strategically placed masking tape piled up on both sides of the turntable coffin; a two-handed flurry across record, decks, and fader; a couple of dumbfounded assistants on both sides of the stage collecting the discarded records.

The human machines behind the decks worshipped precision. They aspired to assembly-line productivity: slap the record on, adjust the speed control, pull the fader to the middle, allow the beats to match for a second, slap the fader over, next record, please. Eight bars of "Planet Rock," eight bars of Afro-Rican, eight bars of Orbit, eight bars of Dynamix, eight bars of Unknown DJ, and it don't stop. Every DJ spun as if he was in a hurry to leave. Scratching just slowed down the process — unless you were scratching "Al-Naafysh" at plus eight, 45 rpm.

When it worked, the master mix was exhilaratingly modernist: an objectivist

feat of industry and creation. When it didn't, it was excruciating, headache-inducing brutality, demonstrative only of conformity. This is exactly what DJ Assault wants to bring back. Assault's new mix CD, *Off the Chain for the Y2K, Volume 6*, crams in 83 songs in less than 50 minutes. All the Kraftwerkian beats are there, now twisted by generations of American ears. "Billie Jean," "Pocket Calculator," and "Techno Bass" are joined by snatches of Trax Records, Robin S, Channel X, and Jay Z. It's a two-decade panorama of club sounds — from R&B through house, rave, and hip-hop — as viewed from a bullet train.

Nowadays techno is no longer a ghetto thing, except in the South (which makes Detroit, Daly City, and Honolulu just midwest, west, and pacific adjuncts of the Dirty, no doubt), where it's not called techno anymore, but bass, booty, electro, or in Assault's case, ghetto tech. But revival by other names is nothing new. The breakthrough is in the sheer jiggling, sucking, and fucking going on here.

Sound circulates, always revealing hidden stories. During the early '80s, techno thrived in Miami and Los Angeles, where the DJs and producers mostly dropped all that space opera junk and seized on the P-Funkish butt-rocking, bed-romping implications. But it seems as if it has been too much to ask white writers from Britain

or latecoming American trainspotters to document the early '80s techno scene in America outside of Detroit.

The myth of Detroit serves many convenient purposes. It allows canon makers to ignore or minimize the less politically correct trends in early techno, to substitute spacey meta-narrative for postindustrial racial context. Weren't Juan Atkins and Derrick May, they ask, aspiring to escape the ghetto when they turned their eyes skyward, dreamed European dreams, and followed stylistic cues from New Order and Ultravox? The critical straight line goes from Kraftwerk through Cybotron straight to Britain's acid house revolution. The emphasis is always on the escape, the high. It's streamlined history, literally devoid of sweat, sex, and funk.

And yet, now, Assault probably sounds like the most authentic thing in years — N.W.A. (whose "Something 2 Dance 2" never appears in any of these official histories) for the strip clubs. Now that some ass-n-titties and some mekkanik mixing have brought techno back to the ghetto and cleared a space for new black DJs in the calcified Eurocentric club and critical scene, will history be reconsidered? Or will artists like Assault and Godfather be parsed, categorized, and written off? Maybe the reason they spin so hard is that they worry their moment may soon be over; they want to cram it full of everything they've got. ❖

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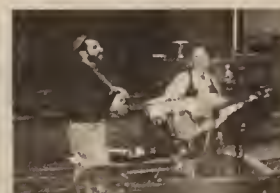
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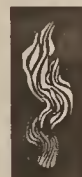


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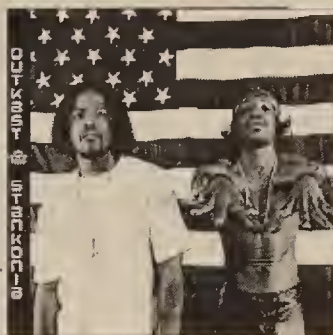
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## a&e grooves



### Outkast

*Stankonia* (LaFace/Arista)

It's easy to lionize artists simply because they've crafted something distinctive from the current musical landscape. Outkast, the Atlanta-based duo of Big Boi and André 3000, will not be damned with such faint praise. Having steadily evolved with each record, supposedly peaking with the brilliant salvation of 1998's *Aquemini*, Outkast transport their fundamental Southern soul into funkadelic-like otherworldliness, going farther than anyone could have expected.

Take the ear-splitting first single, "Bombs Over Baghdad." Powered by a booty-bass beat usually reserved for their Miami brethren, the song tightly packs seemingly the entire spectrum of the black musical diaspora — thunderous drum machine hits, high school marching bands, church organs, choirs, and synthesized techno riffs — into a sort of modern-day version of "Planet Rock," with lyrics.

While the famed Organized Noize team — usually credited for launching Outkast in 1994 — produce a handful of songs, the most adventurous tracks on *Stankonia* come from the group itself (as Earthtone III). "Humble Mumble," featuring Erykah Badu, begins with no rhythm track before bursting into a speedy mix of percussive breaks.

Outkast lean to the experimental without expunging their Southern hip-hop roots. "We Luv Deez Hoez" and "Gangsta Shit" toast their indulgence of the hustler lifestyle, while "I'll

Call Before I Come" is an ode to booty calls sung church-style over lo-fi Casio keyboard hits. Indeed, this "other" versus "real" dichotomy is symbolized in the characterizations of both MCs to glorious results: André is the flamboyant and stylish (and vegan) jester, while Big Boi is the strip club-loving everyday homeboy. Despite preaching spiritual guidance at times, Outkast also embrace their own mortal contradictions, like on the melancholy "Ms. Jackson." What begins as an apology to a girlfriend's disapproving mother turns almost spiteful when Big Boi says, "You and your girl ain't speaking no more because my dick all in her mouth."

For people who measure such things, it's this well-executed complexity that makes *Stankonia* the album of the year. For an album that's sure to have profound reverberations through hip-hop and pop music for years to come, however, that distinction could be too limiting. (Joseph Patel)

### Talib Kweli and Hi-Tek *Reflection Eternal* (Rawkus)

The long-awaited full-length from MC Talib Kweli (Blackstar, Hip Hop For Respect) and producer Hi-Tek begins with a cheery mix tape-style shout-out from Nelson Mandela and ends with "For Women," a moving account of the lives of four African American women, inspired by Nina Simone. In between, Kweli presents his perspective of what hip-hop should sound like from almost every conceivable angle.

There are conscious statements with militant undertones ("This Means You," "Move Somethin"), club-ready anthems ("Soul Rebels," "Some Kind of Wonderful"), street-level observations ("Down for the Count," "Ghetto Afterlife"), and even soulful, jazzy, romance-laden songs ("Africa Dream," "Language of Love"). With such a range of material, Kweli's claim to be "the epitome of an MC" is far from an idle boast. Yet Kweli doesn't seek to hide behind his hard-earned underground credentials. Broadening his stance beyond backpack puritanism,

he marches toward the promised land of populist appeal. He's just as dope on his solo tracks as he is sharing the spotlight with the likes of D. La Soul, Les Nubians, Kool G. Rap, Xzibit, Rah Digga, Mos Def, Weldor Irvine, Vinia Mojica, Tiye Phoenix, and Rick James(!).

Unlike most rappers of this era, Kweli appears to be having a dialogue not just with listeners, but with hip-hop itself. The album's original title was *Train of Thought*, which proves apt; Kweli succeeds in taking listeners on an excursion straight to the core of hip-hop. "In this journey, you're the journal, I'm the journalist / Am I eternal, or an eternalist?" he asks on "Eternalist." It's been a long time since any rapper dared to assume the mantle of Rakim (who first uttered those words and while Kweli's verses are perhaps not as exquisitely poetic as Ra's, he's equally capable of delivering lyrics of fury. *Talib Kweli performs Fri/3–Sat/4, Maritime Hall, S.F. (415) 974-0634.* (Eric K. Arnold)

### Julieta Venegas *Buen Invento* (BMG Latin)

Every time you read about Julieta Venegas, the young *rockera* who got her start with the provocative border band Tijuana NOI, she's being compared to Polly Jean Harvey and Fiona Apple — as if the only way to legitimize her work is to put her under the wing of an English-speaking artist. Venegas is not imitating anyone — *Buen Invento*, her second album, stands on its own — but her talent definitely puts her in a class with such artists. She again collaborates with producer Gustavo Santaolalla, members of Cafe Tacuba and Control Machete, as well as San Francisco-based guitarist Joe Gore (once a member of Harvey's band), and drummer Joey Waronker, known best for his work with Beck.

*Buen Invento*, a welcome addition to the largely male-dominated world of Spanish-language rock, features 14 well-crafted songs with supple electro-acoustic textures that envelop simple three- and four-chord progressions. Venegas integrates acoustic percussion, traps drums, and her norteño-influenced accordion with standard rock instrumentation, powering songs about personal search and self-affirmation. The opener, "Fe," is a bossa-inspired theme about recouping a relationship that falls apart for a lack of faith. She covers Juan Gabriel's "Siempre en mi mente," recasting the weepy original as a demand for recognition, for love. And she adds accordion to the tango-flavored pop lament, "Casa abandonada," which features a spooky 1960s Farfisa organ.

A lot of alterna-Latino music feels like a carbon copy of U.S. pop rock, sung in Spanish. Venegas's sparkling border pop has a style and feel of its own — she's talented and thorough original. *Julieta Venegas performs at "Revolución 2000" with Jaguares, Jumbo, and la Gesana Ciega, Mon/6, Fillmore, S.F. (415) 346-6000.* (Chuy Varela)

### Various artists

*The Stax Story* (Stax)

Fantasy Records has once again mined the vast Stax Records catalog, this time distilling it to a four-CD set that's as tight and to the point as the trademark Stax sound. For some 15 years, from 1960 through 1975, Memphis-based Stax was a key force in shaping Southern soul music, with a roster of artists that included Booker T and the MGs, Otis Redding, Isaac Hayes, Rufus and Carla Thomas, the Staple Singers, Sam and Dave, Albert King, and the Emotions. Stax offered a gritty counterpoint to Motown's smoother, homogenized sound: its music was tight and unadorned, marked by "a simplicity born of sophistication, of having learned not only what to leave out, but how much can be left out," as Greil Marcus writes in an essay accompanying the box.

Each disc has a theme: *The Hits*, *Kinda Blue*, *Finger-Snappin' Good*, and *Live!* The first three are merely great — and essential to any fan of soul music, including songs like Booker T's "Green Onions" and "Time Is Tight," Carla Thomas's "B-A-B-Y," Redding's "Dock of the Bay," the Staples' "Respect Yourself," Sam and Dave's "Soul Man," and Johnnie Taylor's "I Believe in You (You Believe in Me)," which is nothing short of glorious. But *Live!*, number four, is absolutely superb from beginning to end, featuring great performances of great songs, stretched in most cases well beyond the two and a half minutes permitted for singles back in the day. Otis Redding's six-minute-and-51-second take on "Try a Little Tenderness" is a passionate, soul-celebrating tribute to life itself. (J.H. Tompkins)

2nd Time Around



### Alex de Grassi and Quique Cruz *TataMonk* (Tropo)

Rotating the geographical axis of jazz-world music fusion from east-west to north-south, finger-style guitarist Alex de Grassi (a founder of the early Windham Hill sound) and Chilean multi-instrumentalist Quique Cruz (a veteran of nueva canción) meet in flights of acoustic guitar, charango, and Andean flutes over a swinging, jazz-rooted common ground laid out by pianist Michael Bluestein, double bassist Jon Evans, and drummer Dan Foltz. At moments the cross-cultural tension releases into stark, straight-ahead jazz passages with Bluestein's piano at the fore, or builds toward an orchestral grandeur with guest Jeff Beal's muted trumpet evoking the Miles Davis of "Sketches of Spain" or "Quiet Nights." But especially on the more minimalist pieces, the breathy timbres of the panpipes and the crystalline webs of guitars and charango intertwine into textures that parallel those of pioneers Oregon, exquisite indeed. (Derk Richardson)

### Nightmares on Wax *DJ-Kicks* (Studio K7)

Nightmares on Wax's installment of the long-running DJ-Kicks series is further proof that British DJs have much better taste than their stateside counterparts. Here the best commercially produced mix CDs (the Beat Junkies' compilations for Blackberry Records, Funkmaster Flex's first two mix tapes) venture no further than the latest hip-hop "hits" and/or "classics." In comparison, Nightmares on Wax allows producer George Evelyn's imagination to wander all over the map as he incorporates breakbeat (Smokers Blend), downtempo (Aim), classic NYC breaks (Kenny "Dope" Gonzalez), and a smattering of hip-hop tracks, past (A Tribe Called Quest) and present (D.I.T.C., Blackalicious). His mix ably replicates what you'll hear at a hip-hop club, where the desire to break new sounds competes, sometimes uncomfortably, with the reality of moving butts. (Mosi Reeves)

### Eliza Gilkyson

*Hard Times in Babylon* (Red House)  
"The Beauty Way," the opening song on veteran folkie Eliza Gilkyson's new album, tells a chapter of the singer's story: "Sometimes I wish I could unplug this cord / And my soul or my money I could save / But every time I say I'm going to quit the beauty way / I hear my bones just turning in my grave." Austin, Texas, resident Gilkyson is a music lifer: she's the daughter of songwriter Terry and the sister of onetime X guitarist Tony, and she's been at it for years. *Hard Times*, her fifth album, is a solid collection of songs in the old-school singer-songwriter tradition, with simple, felt lyrics, lots of acoustic guitar, and understated, tight playing from a band that includes Matt Andes on guitar, Glenn Fukunaga on bass, and Rafael Gayol on drums. *Eliza Gilkyson plays Thurs/2, Baltic, Point Richmond*. (510) 235-2532. (Ali Williams)

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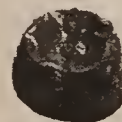
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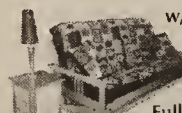


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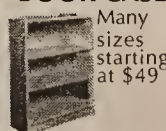
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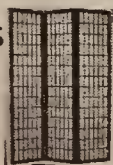


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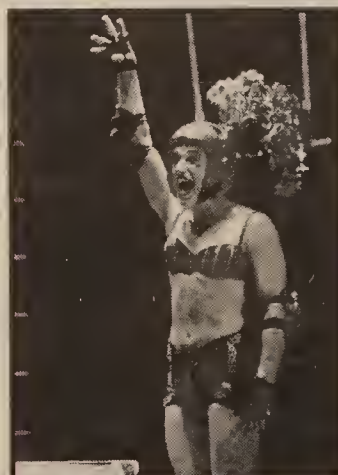
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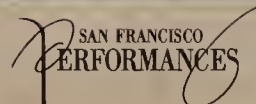
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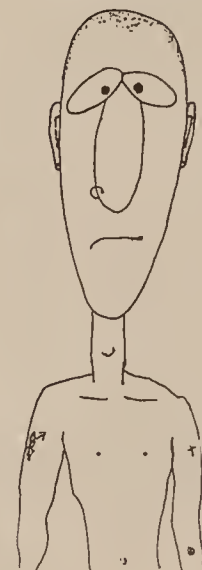
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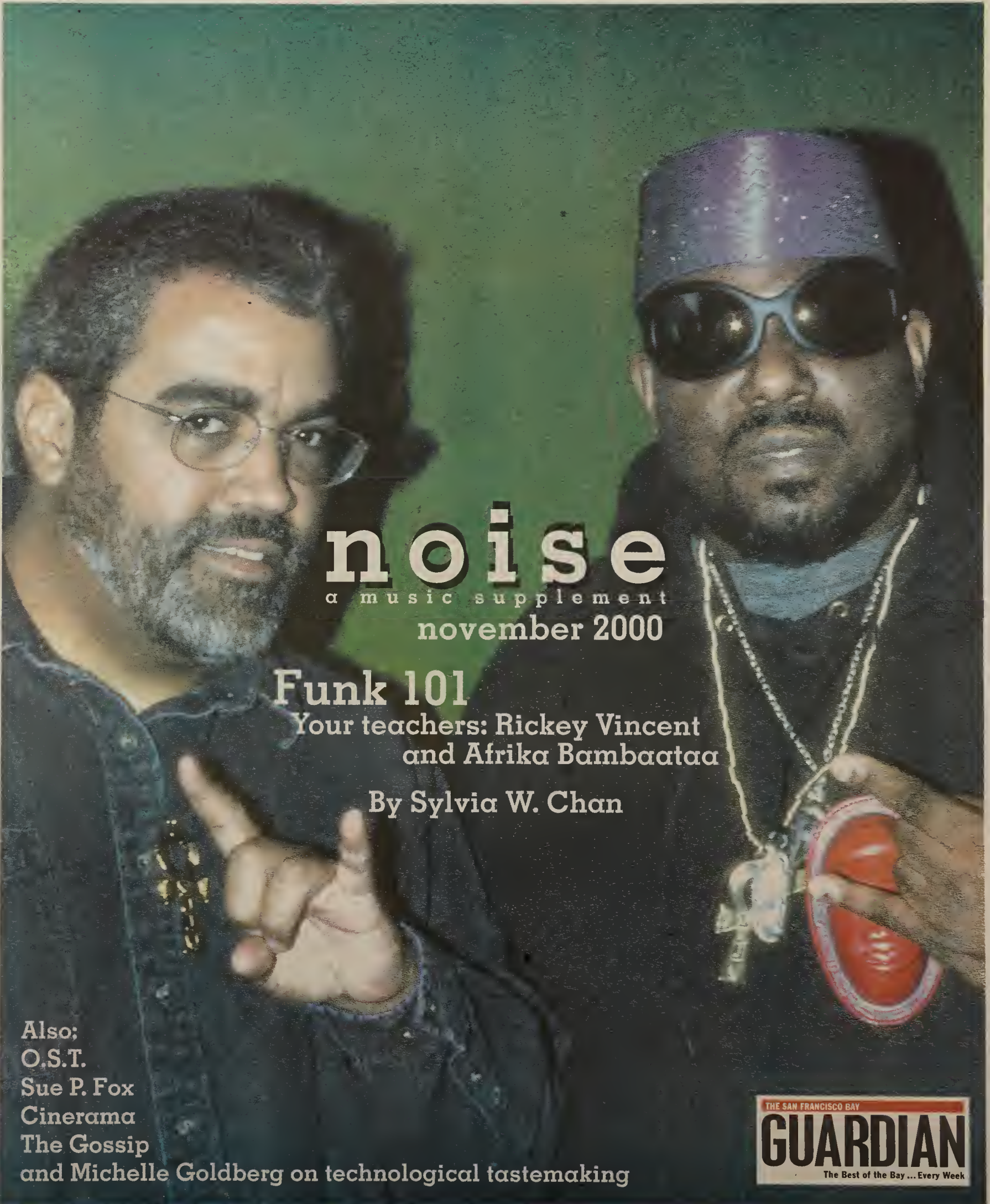
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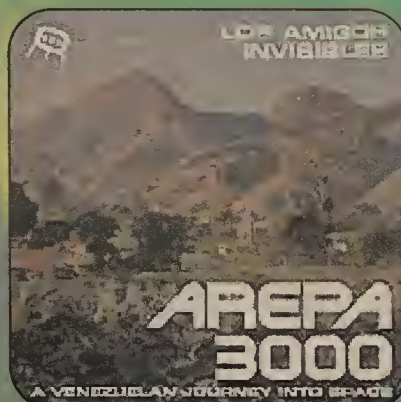
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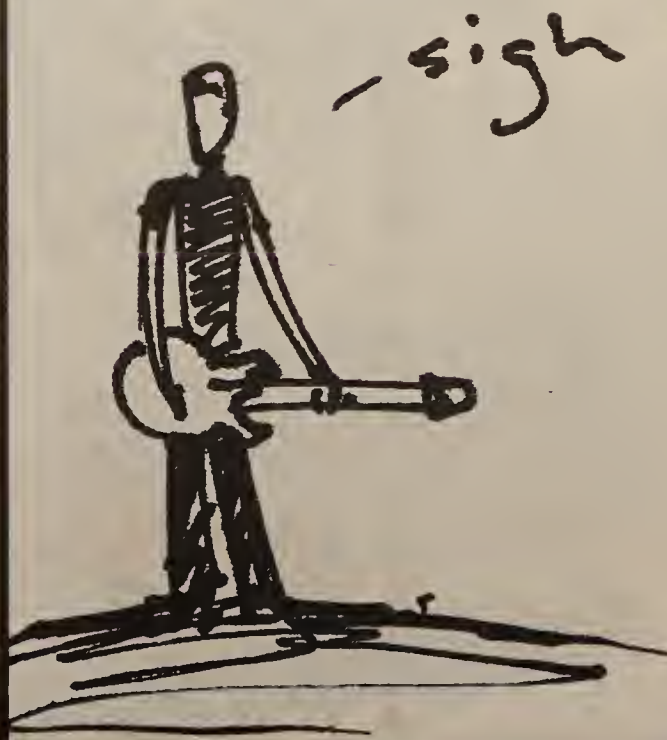
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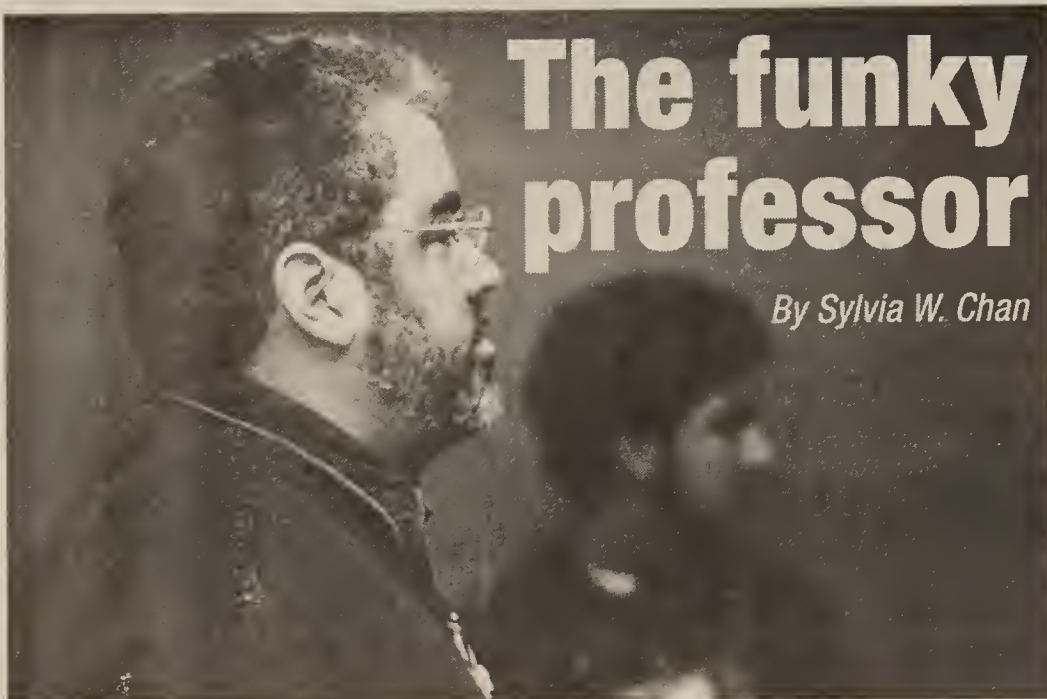
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# The funky professor

By Sylvia W. Chan

The rhythm of the One: DJ-scholar Rickey Vincent has dedicated his life to celebrating all things funky.

**W**hat is funk?" the but-  
tery baritone blaring  
from my boom box  
asks over a driving  
James Brown beat.

"Where does it come from? Why  
does everybody want to rap on it?  
Sample it? Dance to it? Make love  
to it? Eat biscuits with it? Take on  
the system with it? Who are these  
people?"

Quickly I finish glossing my lips,  
grab the car keys, and head out so I  
can get some answers. Tonight I'm  
going right to the source, getting up  
close and personal with the man be-  
hind the radio show that's always  
soothed my soul, unclenched my  
jaw, and invoked a majority of my  
numerous spastic car-dance  
marathons.

It's 10 o'clock on a Friday night,  
and DJ-writer-scholar-professor-  
funkateer Rickey Vincent, 38, other-  
wise known as the Uhuru Maggot,  
has taken over the airwaves of local  
radio station KPFA, 94.1 FM. His  
two-hour show, *The History of  
Funk*, is a celebration of all things  
funky, from James to Jimi, the Bar-  
kays to the Rubber Band, the Moth-  
ership to Dr. Dre, and everything in  
between. On KPFA since 1993,  
when it moved from Berkeley's  
KALX, 90.7 FM (where Vincent  
started the show in 1985), the hours  
are dedicated to exploring funkiness  
from new and unexplored perspec-  
tives. Vincent and his on-air crew  
— longtime colleague Ashem "the  
F...nky Man" Neru-Mesit and rela-  
tive newcomer Grizzly — provide  
running commentary (oftentimes  
humorous, always insightful) on the  
tracks at hand and prefer to play  
tracks that aren't on the greatest-  
hits packages, opting for rare B-  
sides, imports, and as Vincent puts  
it, "all the twisted out-tha-box lu-  
natic fringe funk anthems." Some

shows are dedicated to a single  
artist, like the all-Bill Withers pro-  
gram a few weeks back, which in-  
cluded an extensive interview with  
the reclusive artist and little-known  
tracks Vincent hunted down by  
pouring through lists of imports  
online.

Tonight at the station Vincent and  
company have been joined by Rob  
Kowal, a.k.a. DJ Motion Potion — the  
man behind Nickie's BBQ's WhatDa-  
Funk Thursday nights — and Rob's  
girlfriend, Sabrina, who, like me,  
have come by to watch a master at  
work. You never know who's gonna  
stop by around here, and earlier in  
the evening Johnny Spain of the  
Black Panther Party (one of the  
wrongly accused San Quentin Six)  
comes through, telling Vincent on air  
that he listens to the show every  
week and asking folks to keep sup-  
porting the funk. With the spirit of  
revolution still present, the sound  
booth bumps with an exhilarating,  
house-party vibe. Standing over a  
crate of albums, a grinning Vincent  
waves his hands in the air to the  
grooves of Digital Underground,  
while Funky Man bops around like  
an overcaffeinated child, handing out  
plates and telling us there's pizza in  
the lobby. Vincent says *The History of  
Funk* "is the foundation of all the  
funky business that [he and his crew]  
do," and it shows. Their energy is in-  
fectious, and later, when Vincent  
spins Tower of Power's classic "You  
Ought to Be Havin' Fun," I do just  
that, joining in on the booty shaking.

Besides being one of the funkier  
DJs around, Vincent is also, by all  
accounts, one of the world's premier  
scholars on the subject. His book,  
*Funk: The Music, the People, and the  
Rhythm of the One*, was published by  
St. Martin's Griffin Press in 1996 and  
won the ASCAP-Deems Taylor  
Awards for outstanding print and

media coverage of music that same  
year. The most extensive book of its  
kind, the volume examines funk's  
roots in jazz, blues, and the rhythms  
of Africa, provides an almost blow-  
by-blow account of its evolution  
from the mid '60s through the '90s,  
and includes an incredibly compre-  
hensive 20-page list of "Essential  
Funk Recordings," each of which  
Vincent rates and briefly describes.

His knowledge is encyclopedic,  
but it's this funky professor's ap-  
proach to the subject that makes his  
scholarship so vital. Looking  
through a sociopolitical lens, Vin-  
cent delves deep into the political  
nature of the funk, addressing,  
among other things, its role as a  
protest music, its impact on African  
American culture, and the ways in  
which funk has transformed the  
American consciousness by altering  
the rhythms by which we live. This  
transformation occurred, Vincent  
asserts, through the emergence of  
"the One": the unifying downbeat at  
the start of each musical bar in funk,  
a locked-in groove that displaced the  
standard two-four emphasis in all  
Western music and introduced a  
rhythmic pattern deeply rooted in  
African tradition. Consequently, as  
funky rhythms proliferated through-  
out all aspects of American music,  
from rock to jazz to techno, listeners  
absorbed a sound that flew in the  
face of the powers that be and in-  
tegrated those grooves into their day-  
to-day lives.

Vincent sees recognizing the funk-  
iness within as a path toward tran-  
scendence and says that if you allow  
it, funk's power can be a "life-saving  
and life-enriching force," a source of  
strength the soul can draw on for  
growth, sustenance, and transforma-  
tion. And though this may sound  
crazy to the uninitiated, those who  
have funkied know *exactly* what he's

talking about — you just gotta *funk*  
to get out of a funk.

Vincent's dedicated his life to  
spreading funk's message, and in ad-  
dition to doing the radio show, he  
teaches two classes at S.F. State Uni-  
versity. Earning his master's degree  
in ethnic studies from SFSU in 1993  
(where he began work on his book),  
he returned to the campus in 1994  
to teach one of the school's "critical  
thinking" courses, a requirement for  
all undergraduates.

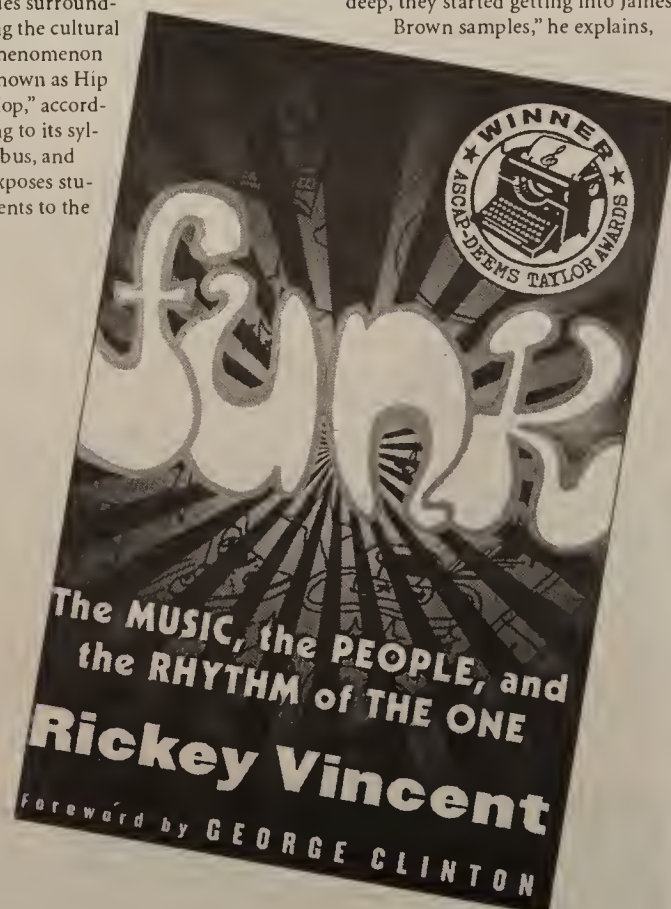
In 1997 he approached the ad-  
ministration about teaching a course  
on the funk. "Surprisingly," he says  
with a grin, "they thought it was a  
great idea." That year he began  
teaching Black Studies 222, Black  
Protest Music since 1965: Funk, Rap,  
and the Black Revolution, and con-  
tinued to do so until last spring,  
when Oba Tishaka, head of Black  
Studies at SFSU, asked Vincent if he  
would be interested in creating a  
course on hip-hop culture. The  
funkateer was well qualified for the  
job: he'd run with Bay Area rappers,  
such as the guys from Digital Under-  
ground, and had written about hip-  
hop for magazines such as *Vibe* and  
*Mondo 2000*. Knowing it would be a  
popular class, Vincent jumped at the  
offer, seeing it as "an opportunity to  
show a new generation of people the  
work [he] was doing with the funk."

He was right. While the enroll-  
ment for the funk class had ranged  
from 35 to 60 students, more than  
130 students signed up for the hip-  
hop class, making it the most popu-  
lar course in the Black Studies de-  
partment. Called the Hip Hop Work-  
shop, the class explores "the basic is-  
sues surround-  
ing the cultural  
phenomenon  
known as Hip  
Hop," accord-  
ing to its syl-  
labus, and  
exposes stu-  
dents to the

"four central aspects of Hip Hop:  
Deejaying, Emceeing, B-Boying, and  
Graffiti." The reading list includes  
David Toop's *The Rap Attack 3:  
African Rap to Global Hip Hop* and a  
reader that Vincent compiled, which  
contains material by hip-hop writers  
such as Greg Tate and Vanessa May,  
articles from popular hip-hop maga-  
zines, and works by the Last Poets  
and Vincent himself. With Vincent's  
connections throughout the hip-hop  
community the class draws guest  
speakers such as Boots Riley from the  
Coups, KPFA and KMEL DJ Davey D,  
and Money B from Digital Under-  
ground. Last week's session found  
the Godfather of Hip-Hop himself,  
Afrika Bambaataa, addressing the  
students.

"I think that hip-hop is the  
strongest, most grassroots phenome-  
non around," Vincent says as we talk  
over coffee at Berkeley's Au Coquelet  
Cafe on a Saturday afternoon. "In  
this class I'm giving the students a  
real strong sense of how hip-hop is  
connected to music that comes from  
Africa, because it's something that's  
*now* but connected to something  
that's been there forever. That  
grounds them, and it opens their  
spirits. A lot of hip-hoppers feel dis-  
connected, ignored, invisible, or  
close to the edge. Hip-hop is their  
outlet, and it's just important to get  
young people to recognize that the  
things they do are valid."

When asked if he feels any am-  
bivalence about teaching hip-hop in-  
stead of funk, he says no, because in  
many ways hip-hop itself is proof of  
its generation's need for funkiness.  
"When [hip-hop] started to get  
deep, they started getting into James  
Brown samples," he explains,





referring to the years in the late '80s when hip-hop experienced a surge of creativity, with acts such as Public Enemy, N.W.A., and De La Soul arriving on the scene. "And when it got real deep," he continues, "they started fucking with George Clinton and P-Funk" — like on Dr. Dre's *The Chronic*, the most popular rap album of 1993. "Youngsters who had been digging through their parents' record crates and finding this stuff were telling the story of funk. That played a role in the rise in African consciousness that happened in the late '80s."

Vincent's own consciousness developed in an upbringing he describes as "very, very '70s." Born in San Francisco and brought up in Berkeley, Vincent was raised in a single-parent family run by a mother who wrote for the Black Panther Party newspaper. During his childhood, Vincent says, folks such as Huey Newton and Eldridge Cleaver were often around the house. His father, whom he saw often and describes as a "white radical," is author Ted Vincent, who's written volumes on Marcus Garvey and the politics of jazz, as well as a recently published work on Black Mexico. Vincent — who still lives in Berkeley with his wife, Tess, and two young sons, age four and six — says, "I came up with a sense of history and a sense of the struggle. But I was also a kid, and I wanted to party."

Enter Vincent's older brother, Barry, two years older and a funk keyboardist who called himself "the next Bernie Worrell" (the legendary P-Funk keyboard player). Barry let his younger brother hang out when his boys would come over for band rehearsal, and for a while Vincent, who was 12 at the time, thought they were "very intimidating." One day, however, one of his brother's friends came up and hugged him, saying, "Hey, you're Barry's brother! What's

# noise

november 2000

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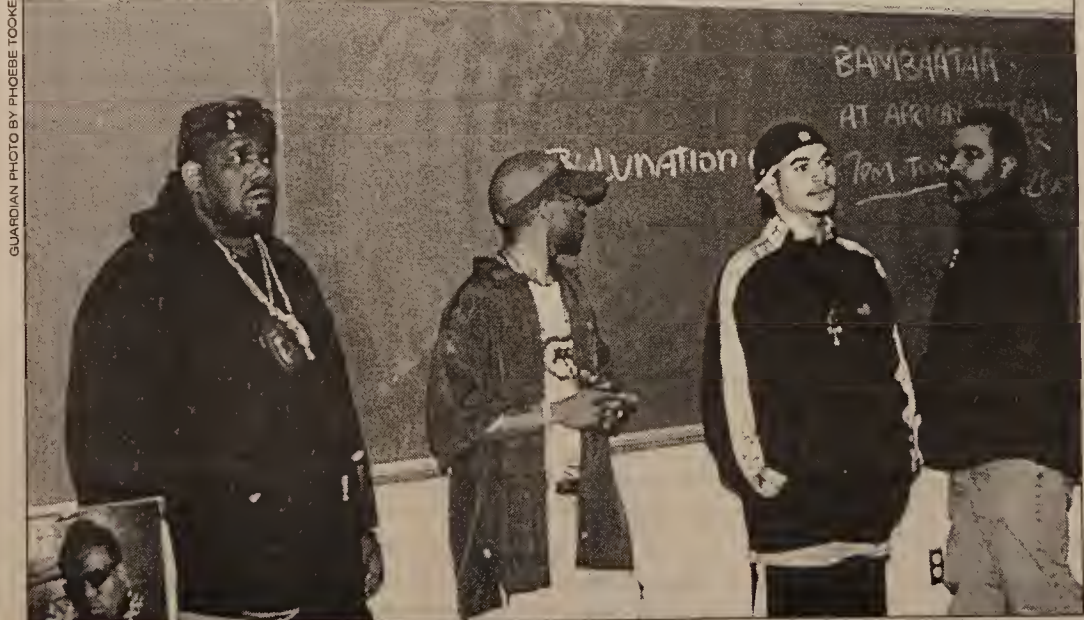
up?" It was then, Vincent says, that he understood what it was all about. "All of a sudden," he explains, "my whole notion of who these guys were — that they were thugs, and that they smoked weed — all that vanished. I saw that this was something divine, something very magical. That these people were getting together and playing music for the love of it."

That same year Vincent heard the album that would alter him inexorably and introduce him to the Atomic Dog himself, George Clinton. "In 1974, I heard Parliament's *Up for the Down Stroke*, and it changed my life. I didn't know what to do after I heard it," Vincent says with reverence. Clinton, the man behind the P-Funk crew who, Vincent says, "elevated funk into an ideology," has become one of Vincent's mentors over the years, often reading drafts of the funk scholar's writing while he works on it. When Vincent completed his tome, Clinton

agreed to pen the foreword for it, in which the funkanaught supreme writes, "This literary piece is of such insight and projection as to pose quite an argument for a funk aesthetic."

Quite an argument indeed. It's an aesthetic that Vincent lives out each and every day, and one that he's passing on to his sons, who, he says, "are already extremely funky," often demanding that dad play "Jungle Boogie" and "Everyday People" so they can get their funk on. He encourages others to do the same, reminding me that the ultimate goal is to "utilize the divine power of the Funk to bring all the generations together, all the classes, and all the races on the One as a groovalistic whole."

"Just remember," he says assuredly in that low-down, gravelly voice of his, a voice that could only belong to a true funk prophet, "every booty is funky." ❖



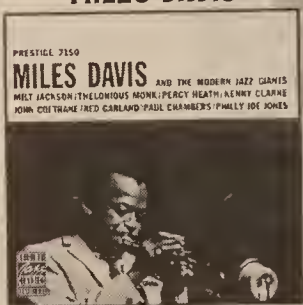
Star power: Vincent (far right) recently brought guest speaker Afrika Bambaataa (far left) into the classroom of his Hip-Hop Workshop at S.F. State University.

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# noise



Paradise found: "What I get from my music," Chris Douglas says, "is another world that I would rather exist in."

## Chris complex

Chris Douglas (a.k.a. O.S.T. and Rook Vallade) soundtracks another world.  
By Drew Daniel

**B**eatless sci-fi tone poems. Howling extremist feedback. Crisply textured melodic electro. The music Chris Douglas has been releasing as O.S.T. and Rook Vallade (on labels such as Dial, Emanate, Phthalocyanine, Worm Interface, Plug Research, and his own Qlipothic imprint) cuts a unique traverse across the stylistic landscape of current electronic sound. Sounding at times like a detuned Wendy Carlos synthesizer choking on layer after layer of foggy delay and white-hot distortion, Douglas's music circles uneasily around the twin poles of (melodic) depression and (rhythmic) aggression without offering any easy way out. The result is challenging and, at times (especially live), both exciting and baffling — I've seen people in the audience at O.S.T. shows actually punch the floor in what was either frustration or exhilaration or both.

After tracking Douglas down — in hope of getting this somewhat reclusive figure to open up about his music, his personality, and his take on the state of the electronic music scene — I found him to be rather like his music: an odd mix of calm introspection and defiant spite. Read on, and you may find yourself pounding the floor too.

### 1: Detroit

**Bay Guardian:** You moved to Detroit in '92. What drew you to that city?

**Chris Douglas:** The music that was coming out of there, especially the early Transmat records and Underground Resistance. I had heard some techno, but back then I wasn't really sure what I was hearing. It just seemed like a very comic-book place, like Gotham: desolate, cold, and futuristic.

**BG:** Tell me about that 12-inch you did for the Detroit label Switch in '93. When that came out, it was the

most fucked-up-sounding techno record me and my friends had ever heard. It didn't even sound like techno anymore.

**CD:** Well, I had been making music for a few years by that time. I used a Juno synth and an H.R. 16 drum machine — very minimal stuff. But I had a not-so-minimal head when I made it.

**BG:** But your gear has changed now. You just got a laptop.

**CD:** [Sarcastically] Laptronica, that's the new thing, right?

**BG:** Well it was a surprise to me because I think of you as —

**CD:** The idiot that brings all that clunky old gear, right? I got the laptop primarily for editing, and my friend Sean built a loop machine for me that I use to sequence with live.

**BG:** Are you at all worried that getting a laptop will make you use the same software as other people and that your sound will start to resemble other people's sounds?

#200952U



**CD:** I don't want to sound arrogant here, but no. I know what I'm doing and what I'm happy with. For me, it's the same realm as it's always been.

## 2: Down with the scene

**BG:** It seems like everyone's getting more into house and minimal techno these days.

**CD:** Really? I thought everyone was getting fashionably distorted and experimental. Maybe I should stop being so miserable and just house it up with them. Overall, that [trend] weeds me out and makes me weary — people who lack a signature style but walk around saying, "Here's my drum 'n' bass record, here's my ambient record, here's my house record."

**BG:** But you split your work into different camps too. Why do some releases end up under the name Rook Vallade, while others are released as O.S.T.?

**CD:** The first O.S.T. record was about structured noise. When I do Rook, it's more of a beat thing. It started when Plug Research asked for a track. But now, whenever I do something for either of those names, it's different each time. In 1995 I did two albums; one was an O.S.T. release for Jonah Sharp's Reflective Records, and the other was a Rook Vallade record for Plug Research. Neither came out, and that was upsetting.

**BG:** But now that Reflective record is out on the Phthalocyanine label, having been retitled Fucking Twats Missed It. I remember talking to you a few years ago about these completed albums you had sitting in the can unreleased, and you seemed really frustrated by your bad experiences with certain labels. In the wake of hooking up with Phthalocyanine, you're putting out a lot of stuff now. Are you happier?

**CD:** Not necessarily.

**BG:** But now there is an interest in what you do, and you have an audience.

**CD:** Well, do I? Being located here for so long feels really depressing right now. I've been here since the beginning of the dance music scene here — raves and whatever you want to call it. And it was an amazing, once-in-a-lifetime experience. Now this city is dominated by septics [Douglas's shorthand terms for "yuppies and dot-coms"]. And something has really died here. Thanks to the greed and ignorance of Willie Brown. Da Mayor, my arse. When I started, S.F. was completely disco this and house that — good techno was not appreciated or accepted, so it was hard to find a place to play at unless you did your own parties. I've seen a lot and learned a lot, but now I don't really feel that I'm invited to belong to a city that I feel I have done a lot of hard work for.

**BG:** But you do seem to be in a scene — if not a social scene, then an aesthetic one. That's why you're on the American Breakbeats compilation, you played the Tongues Untied performance event, and you're in XLR8R magazine's "Musork" feature on California artists. You can't say you're not included. But you feel that way —

**CD:** I do. Maybe I alienate myself by being "the infamous drunk asshole," "chemically imbalanced," "troubled childhood," or whatever people say about me. I can just tell how little tolerance people have.

**BG:** Some people must be able to tolerate you, because you've been collaborating lately with folks on the Dial label, you're doing beats for the indie-rock group the Church Steps, and you've just done a record with Blectum from Blechdom.

**CD:** That Blectum record was just a drunken afternoon, just a big long "Bleagh!" [makes vomiting sound]. The Church Steps is a more serious collaboration, and was started because I really loved the songs Mike wrote, and I wanted to see him do something with them.

## 3: Emotion is a curse

**BG:** You have a forthcoming record called Emotion Is a Curse. Maybe there's something in your music that people are responding to — the aggression and sadness of it, especially in a record like Death Notice. What do you hear when you listen to your music?

**CD:** To me, it's very cavernous, the sound of many things going on in a huge space. I hear a lot in it that has nothing to do with me today. It's kind of scary, but in a weird way it's also very comforting, emotionally.

**BG:** Why did you call that record Death Notice?

**CD:** It's music for my funeral, because I thought I was going to die at that time.

**BG:** Why?

**CD:** I had to go to Scotland and sort some things out, and I thought either I was going to die on the plane going there, die there, or die coming back, so I made an hour-long documentation of that straight to cassette. Dmitri from Phthalo heard it and wanted to put it out. It was also a tribute to the victims of Pan Am flight 103 that went down in Lockerbie. I saw a film about that the day I made [Death Notice].

**BG:** Back in the day you used to get lumped in with the "ambient" boom that hit S.F. circa Silent Records and Mix Master Morris's show here. Did ambient ever really describe what you do?

**CD:** No, but then I never really felt like there was a word for what I wanted to do. Ambient, I don't know. At that time it was all so fluffy, and sure there was a lot of ecstasy being taken, but I always liked [to sound] more aggressive. I mean, after listening to something like Coil's *Unnatural History* — to me, that's ambient music, the sound of worlds falling apart. Personally, I never set out to do a certain style, just to make something that I liked, that would sound good loud and would hopefully affect people to feel or see things differently. What I get from my music is another world that I would rather exist in, or at least a small hint that it exists, which helps me to be somewhat tolerant of this one. ❖

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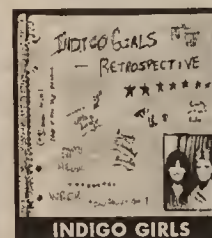
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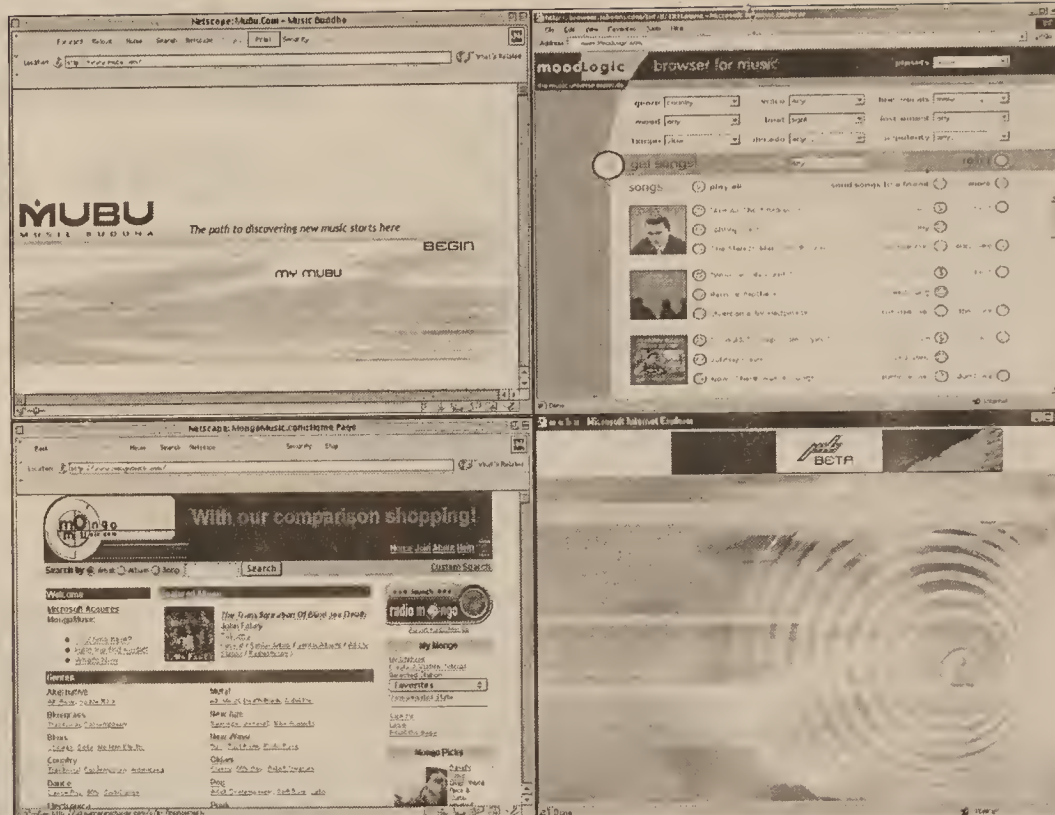
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n o i s e



**Personal shopper:** Sites like MoodLogic, MongoMusic, and Music Buddha try to map out their listeners' predilections, turning us all into focus groups of one.

## Mood radio

Do online make-your-own radio stations turn music into Muzak?

By Michelle Goldberg

There's almost something comforting about the inaccuracy of Sonicnet's make-your-own radio stations. The free service, available at [radio.sonicnet.com](http://radio.sonicnet.com), creates a customized audio stream based on your rating of genres and individual artists. You can specify, for example, that you want to hear lots of East Coast rap, no West Coast rap, and just a bit of soul, and that you prefer Lil' Kim to Foxy Brown. It should in theory be more enjoyable than regular radio. Yet my station, a combination of alternative '80s music, indie rock, and ambient, plays songs I hate, including tracks by Jesus Jones and the Cranberries. Sure, I can remove those artists from the playlist and work to make my station cater to my tastes much more precisely, but I'm a bit relieved that my predilections can't be easily reduced to an algorithm.

At least not on Sonicnet. Elsewhere in cyberspace, though, a variety of streaming audio sites and new music browsers are promising a musical experience that's personalized to an unprecedented degree. Redwood City's MongoMusic.com (recently bought by Microsoft) creates "stations" by extrapolating from information you give it about your favorite songs and albums or by specifying the style, weight, and tempo of the music you want to hear. At the San Francisco-

based MoodLogic.com you can input the genre, mood, tempo, beat, decade, style of lead vocal, instruments, and "popularity" of the songs you want streamed to you. Seattle's Cantamatrix has created technology that trains a computer to "listen" to music in the same way that a human does and then classify it by analyzing its melody, tempo, harmony, and timbre, thus letting users search by, say, "happiness."

All of this begs the question of whether taste can indeed be reduced to a mathematical formula — and whether music has an essence that transcends its constituent parts. The romantic notion of music as an ineffable outpouring of an artist's soul seems downright irrelevant when listeners can request a song that's light, sentimental but not brooding, with a jaunty beat, smooth female vocals, and piano. In the environment engendered by these search tools, music is less about an artist's self-expression than a customer's desire for self-reflection.

In a debate on Slashdot, one writer evinced horror at the idea of classifying music in such concrete terms: "Surely you can't define something as intensely personal as music through something as crude and impersonal as a mathematical algorithm? I'm all for the advancement of science, but I can't see that [they'll] ever be able to write an algorithm that [can] capture the

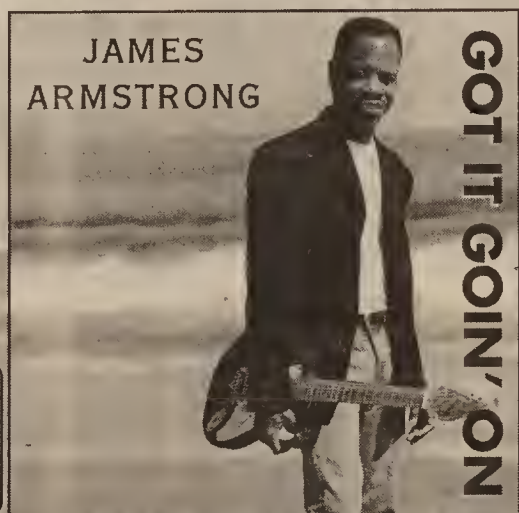
'essence' of a good piece of music." Other contributors quickly attacked him as deluded and sentimental, and in certain ways the technology backs their view. When asked whether music has a spirit beyond its quantifiable parts, Max Wells, cofounder and chief technical officer of Cantamatrix, replied, "I suspect that as with most debates of this type, it's a kind of religious question." He's right, and as with most religious questions, the more technology progresses, the more brutally our sacred illusions are bulldozed.

Perhaps the first one to go will be our idea of what music is for. Like art in general, serious music, whether pop, classical, or avant-garde, has often fancied itself above prosaic concerns about "usefulness." Part of the reason Muzak seems sinister is that, aside from being grotesquely insipid, it's a tool, not an art. Rather than self-expression, it's *raison d'être* is mind control.

As Joseph Lanza wrote in his book *Elevator Music*, Muzak's early goal was to "supply its clients with a program of tunes segmented by mood as a tonic for the times of day when the human spirit sags." In the 1930s psychologists started studying background music's effect on employee morale and performance, and the results spurred Muzak's growth. Factories can determine a particular sound's effects on

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productivity; stores know precisely how the canned music they play affects spending patterns. Lanza writes that Muzak president Waddil Catchings "came up with the idea of assigning each song in the Muzak library a stimulus code that could be stored and transmitted according to rhythm, tempo, instrumentation and ensemble size." Sound familiar? These kinds of classifications help the company deploy music with the utmost specificity, whether it's spare, bouncy jazz used to pep up workers in the morning or billowy strings used to soothe shoppers in the afternoon.

Tools like MoodLogic and Cantamatrix turn the whole world of music into a kind of Muzak. You could think of Cantamatrix as "an explicit acknowledgment"

# CantaMatrix

of music's utilitarian value, Wells says. "The idea of using music in this functional way is not something we've invented. We're just bringing that kind of functionality to the masses." Wells argues that people have always understood music this way. "Most people don't listen to the poetry of the music," he says. "I'm not saying anything that any record executive doesn't already know. Our research has shown a number of things, and one is that people want to be able to classify and find music by mood. People use music to enhance and to change their mood."

And of course this is true. As I write this, it's bleak and rainy outside, putting me in the mood for

# moodlogic

languorous, lugubrious songs. I open Radio Mongo at MongoMusic and request ultraslow, medium-heavy indie rock songs, and the moody Tortoise track that opens my set perfectly suits my melancholy. More dolorous tracks follow. Later, wanting to cheer up a bit, I make the weight one point lighter and the tempo one point faster. A delicious track by the gritty-girlie pop-punk band Clare Quilty comes on, followed by a twisted lo-fi song from Wandering Lucy. I change the station to mellow but heavy electronica and get a thick, sultry, rough track from a group called Baby Fox. None of it blows me away, but it all suits me fine.

The creators of mood-based browsers say that they'll expand people's musical horizons, and indeed I've never heard about half of the songs MongoMusic plays me. Bob Gjerdingen, associate professor of music at

Northwestern and MoodLogic's "Vice President of Music Taxonomy," gives the example of a 50-year-old soybean farmer who loves Merle Haggard. "Through MoodLogic, he may discover Lefty Frizzell. A country music junky knows that Merle Haggard came later and was influenced by Lefty Frizzell, but for that guy Lefty Frizzell is a really good result. That's a real service to the person. He found something that is right up his alley that he never knew about before." MoodLogic, Gjerdingen says, helps people who don't know esoteric genre terms wade through the massive amounts of music available online to find sounds they connect with.

At the same time, though, those perfectly tailored searches and stations may also ensure that listeners never hear anything outside their ken. After all, you'll program your station to play music you're familiar with, meaning there might be even less of an audience for innovation than ever. It's a pitfall Gjerdingen recognizes. "If we have personalized radio, where do we get our tastes from?" he asks. "If everyone is listening to their own worlds, how does any new music enter the system?"

And if we all live in our own aural universes, how does community develop? After all, a musical subculture is based on people who have similar, not identical, tastes. But given the oceans of music out there, all of it equally accessible because of the Internet, my station set to play slow, medium-

light indie rock might not include any of the songs on a friend's medium-tempo, slightly heavy alternative channel. After 15 minutes of playing around on MongoMusic, I've created a station that surprises and delights me with the songs it plays. The Magnetic Fields is on heavy rotation, while Alex Chilton and Sarah Dougher both come on within a half hour. Once in a while a band I've never heard before will appear, but the joy of discovery is muted by the fact that I'm the only one hearing it. When I was a teenager, college radio stations were the soundtrack to group adventures; this station accompanies me alone. The music may be speaking right to me, but it's alienating being a niche market of one.

All of this aside, though, the single most disturbing issue raised by these

new technologies is the possibility that the instant focus-group research they generate could be used against musicians. The Internet may well undermine major labels, but nothing about the history of the Web so far suggests that it inevitably frees creators from some kind of corporate control. Currently, music execs have a vague idea of what the public wants, but technology like MoodLogic can give them a far more exact picture. Through their site Jaboom.com, the company offers users Amazon.com gift certificates in exchange for rating music. Its press kit promises,

"We can tell you almost anything you want to know about how the listening public perceives half a million different popular songs, in terms of 120 distinct attributes." Corporations may be able to learn with scientific precision what percentage of people dislike music with theremins, or how many prefer high-pitched women singers to deep, soulful ones. Look at what's happened with Internet publishing: online magazine staffs now know how many people read each story, and at sites like Salon that information has been used as the basis for jettisoning less-popular departments. In music such data could lead to whole new market pressures.

Back at Radio Sonicnet, I try to retool my station. I instruct it to play Yo La Tengo and Ladybug Transistor "a lot" and to remove Deep Forest, Atari Teenage Riot, and Devo. When I launch it again, the window that indicates who's playing isn't working, but the song coming out is some annoying country-inflected duet with a hideous electric guitar solo. When that's followed by an


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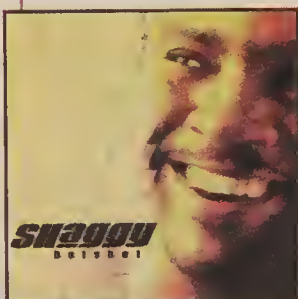
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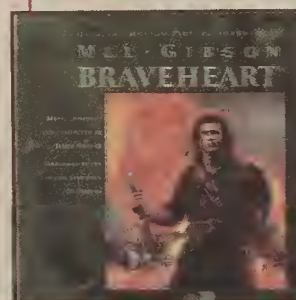
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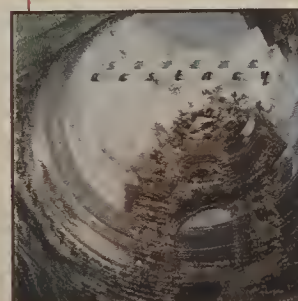
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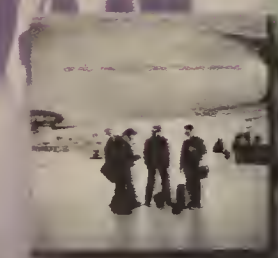


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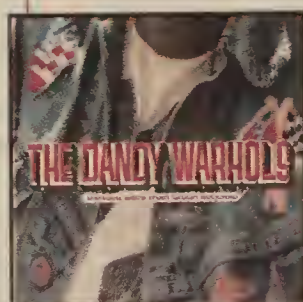



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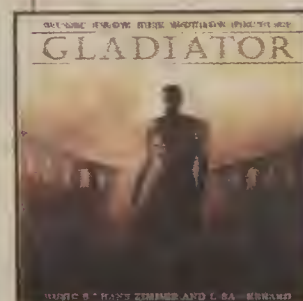


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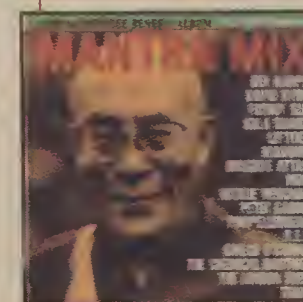


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# noise Beware

Sue P. Fox knows your boredom. *By Johnny Ray Huston*

**S**ue P. Fox has a distinctive voice. Or distinctive voices. Her speaking voice is a weary drawl occasionally brightened by amusement. Her performing voice shifts from robotic blankness to lisping feyness to childish mispronunciation to "normal" first-person tones: essentially, it shifts from character to character. It's propelled by her writing voice, which runs through tunnels of memory and mazes of present-day anxiety, occasionally crashing into a locked door marked "The Future." Fox's performing voice and writing voice run on and on until a song ends. But when the song ends, closure is usually nowhere in sight.

Fox's recently released 17-song collection, *Light Matches, Spark Lives*, is best experienced in portions rather than all at once. Most tracks last three or four minutes. But Fox can make three or four minutes into three or four years — sometimes decades — of unresolvable trouble. Her recordings are exhausting. (I mean that as a compliment.) Perhaps that's why Fox has favored hit-and-run live performances. Here's how she describes the one-or-two-song "skits" she put on at late-'90s shows: "[The performances] were sort of like watching a clown. People would say 'Oh, there's a funny clown, let's just stand here for a minute,' 'What was that?,' 'Oh well, it was fun,' and I'd be gone."

At the time, Fox's skits varied. For "The Future" she danced a waltz to a carnival melody gone awry. Before performing "Imaginary Friend" (which includes a refrain from "Send in the Clowns"), Fox and her then-bandmates (Slim Moon and Ryan Harman) would hand out "golf pencils" and little cards reading *So what makes you think you'd be good at being my best friend?* As the group played the song — a scenario in which thought control and identity theft masquerade as friendship — the audience would fill out the cards. "Afterwards, one of us would read the cards out loud, and the audience would get to pick a winner," Fox says. "Some people took the question really seriously, some didn't. But I'd get embarrassed and wouldn't talk to the person who won. One time I ran into a person a few hours after a show and he said, 'Remember me? I'm your new best friend.' And I swear to god, I'd never seen him before in my life!"

## Boo boo

The first time that I saw Fox is easy for me to remember. It was at a 1996 show in San Francisco. Backed by a guitarist and a drummer, she did a monologue in which an abused woman finds herself trapped next to a

gunman at a McDonald's. Her next number told of a junkie who, after using up all the veins in her body except for one unreachable spot on the back of her neck, searches for a date who can reach it. There were rock and rap performances and even self-defense demonstrations that night — the show was part of a tour connected to the women's self-defense CD *Free to Fight* — but only Fox's two songs stuck with me. They were incredibly bleak yet somehow hilarious. What lingered most was their accuracy.

Sue P. Fox lives in San Francisco now, but she grew up in Olympia, Washington. "At 14 I could go see Beat Happening, and I bought the K records tapes and I saw millions and millions of bands," she remembers, before adding, "I thought that was normal — I thought that was what everybody did." Still, Fox hardly considers Olympia a mythical punk-rock-dream-come-true. Though her first recordings date back to the beginnings of riot grrrl, she doesn't view the time or the place through

rose-colored glasses. "My community that people thought was so great was one of the most fucked-up in the world — it was great, but it was horrible. People who were involved romanticize that time period now, and I didn't think that would happen. I thought they'd acknowledge it was a difficult time."

Over the six-year period during which the tracks on *Light Matches, Spark Lives* were recorded, Fox worked with a number of musicians, including Rachel Carns (the Need), Joe Preston (the Melvins, Thrones), Paul Schuster, and Tae Won Yu. But the album's centerpiece is music-free: clocking in at 18 minutes, "Doing a Lot of Stuff on a Handshake and a Prayer" is more a too-creepy-for-NPR nightmarish radio play than a song; the CD's enhanced format includes a comic-book version featuring crudely effective collage-drawings by Fox. "Doing a Lot of Stuff" chronicles a day in the life of a working woman whose innermost, grief-stricken thoughts — as she discovers that two

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**Courting spark:** Sue P. Fox's enhanced CD, *Light Matches, Spark Lives*, includes collage-drawings of her song "Doing a Lot of Stuff on a Handshake and a Prayer."



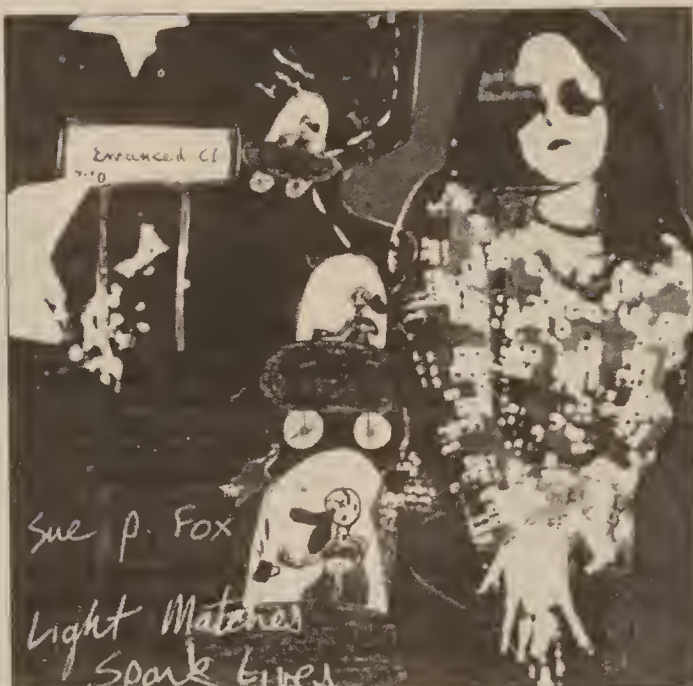
different people she knows have been murdered — are relentlessly recorded by Eyewitness in Your Head Controlling Your Perspective News.

"That [piece] is all about going crazy in the workplace," Fox says. "I worked with this person who was depressed, and then the person went on antidepressants, and the antidepressants made the person sweat profusely, and therefore he had to turn up the air conditioning super high, and therefore I froze and couldn't type, and therefore he would constantly ask me what was wrong. I was going crazy from being harassed all the time." While this explanation certainly captures the horror of office environments, there are no sweating coworkers in "Doing a Lot of Stuff" 's scenario; also, the explanation doesn't mention the piece's portrayal of surveillance culture (in particular, media representations of violence). Describing the real-life events behind a particular recording, Fox never fails to tell a vivid story — but the recording itself usually contains a vivid story with a completely different multifaceted scenario.

This back-and-forth between real-life stories and recorded stories becomes dizzying midway through the interview, when I ask about "Auctioneer" and "Townes Van Zandt" (the latter featured on Schuster's *Internal/External* compilation). At first Fox doesn't see the connection between the two tracks. I tell her that both feature overweight male characters. She's stunned for a second. Then she remembers: "'Auctioneer' is about my father, and how huge he is — [in the song he's] losing weight by selling it off, or he's growing larger and calling out higher and higher numbers. 'Townes' is a story about me performing 'Auctioneer' and having the eeriest experience: this huge, huge man in the audience heard it and was just bawling his head off. After the show, we were clearing the equipment out and he was standing there; he was wearing overalls like my father, and he must have been 400 pounds. I was so hesitant to talk to him, and then when I tried to he was gone — almost like a mirage. When I was describing my father, I was describing him. Talk about a coronary."

## Ha ha

Right now might be a good time to note once again that *Light Matches*, *Spark Lives* is sometimes very funny. Fox's humor is mordant, but it isn't stuffy like the word *mordant* might imply — when she makes you laugh, the laughter is usually accompanied by a shiver, because she's voiced a truth you've buried deep within yourself. The humor in her writing comes through in her delivery. On "Boredom," she utilizes a malfunctioning-robot monotone. "My boredom knows your boredom," she begins, then mock-utters a question — "What have I been doing with myself?" — that characterizes a particular kind of common conversation. "It isn't that



Her glasses are not colored rose: Fox can turn a four-minute song into four decades of unresolvable trouble.

you want to know if I'm surviving, your interest is if I'm accomplished," she continues, with broken phrasing. "How successful is my career? Am I now a lesbian? Do I make art that expresses my inner rage?" The numb sound of her voice is punctuated by equally broken-down blues guitar.

"Dear Beauty Editor" finds the title character answering write-in questions from a boy whose skin is allergic to "everything," someone whose feet "perspire a lot," and someone whose "breath is enough to kill a cow." As the beauty editor provides answers that double as advertisements — touting such products as a solution for physical problems ("Keep cool with Cool Boots, a new footspray with a super aerosol that cools, refreshes, and deodorizes those hot hooves of yours!") — her perkiness explodes into manic laughter. "That piece really became ridiculous at the point that I recorded it," Fox says. "I just got the giggly fits. [The piece] deals with adult trauma, but I use these metaphors from childhood. I laugh whenever I hear it because I was genuinely laughing hysterically."

The music behind Fox on *Light Matches*, *Spark Lives* ranges from busted-toy percussion to piano-based blues to noisy guitar skronk. A sampled Phil Collins also makes a cameo appearance on a track entitled "Gay White Male." Fox applies the chorus of the Genesis tune "Man on the Corner" ("There's a lonely man there on the corner / What he's waitin' for I don't know / But he waits every day now / Just a-waitin' for somethin' to show") toward gay white male experience; more accurately, she extends the chorus out into a painfully precise look at gay male attitudes — the attitudes that gays adopt to survive in a world that regards them as a joke. In the process, the phony dramatic tone of the Genesis song turns into some-

thing poignant. "I hate myself so much I'm in love," Fox's gay white male says with a mix of lust and disgust, before singing the chorus one last time. The last audible vocal sound is an exasperated sigh.

"I really liked the Phil Collins song and the two ideas went together, they never were separated," Fox says. "It was never 'I want to use this song for something' or 'What music am I going to use for this piece?' [The song] is kind of a sympathetic look at why my gay male friends were so messed up — trying to explain that to them. How they can nail their own coffin lids on themselves using their own skulls. It's a lot like females not being supportive of other females; gay men are similar."

## The end

A story: During the past few months, KUSF has been regularly playing tracks from *Light Matches*, *Spark Lives*. Recently, while working at a temp office job, Fox tuned into the station on her Walkman. She heard "Dear Beauty Editor." As the DJ listed off songs at the end of the set, he said he liked Fox's album — but he wasn't sure if he liked "Dear Beauty Editor." Fox heard him, on her Walkman, at her temp office job.

Another story: When Fox's "Down in Front Shrimp," "Junky," and "S.T.A.L.K." were released on a 7-inch single in 1998, someone told her that all three songs ended in death. She hadn't noticed. "I don't understand how people can feel liberated or say they've found resolve by speaking out about their abuse," she says. "I deal with [abuse and other subjects] in creative ways, [saying] 'This is how it affects me, and these are the repercussions.'"

"Everything's an irony without resolution. The only way you can find resolution is death." ❖

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# noise Dreaming of Gina

Cinerama romances the stars  
with *Disco Volante*.  
By Armond White

**G**ina Lollobrigida, the lush Italian movie queen of the '50s and '60s, is evoked — resurrected — in the single “Lollobrigida” by the band Cinerama. Credit Englishman David Gedge’s keen songwriter’s knack. He knows that great name may not mean much to today’s pop audience, but just as it delights the tongue (say “Lollobrigida” aloud, and you automatically smack your lips and go “aahh!”), it simultaneously gives a name to pleasure and affirms that pleasure’s pedigree.

“Lollobrigida” stirs Gedge’s sublimated passions on the Cinerama album *Disco Volante*. As in his former band the Wedding Present, Gedge seizes pop referents as an emotional conduit. With Cinerama he mixes movie influences and sexual ardor as a way of speaking intimately. Not to be confused with Warhol, Gedge offers more than star worship. “Lollobrigida” is at first alarmingly, frankly erotic (“You shake, I sweat, it stings / I ache, you’re wet, I cling”). Lollobrigida — an icon, a fetish, a muse — helps Gedge understand his personal attraction to a lover. He wants listeners to remember Lollobrigida, to romantically project on her idealized image.

The Wedding Present’s guitar rock rampages also recalled particular pop verities; codes for joy grew into kinetic grandeur. But Gedge and Cinerama take a different tack. “Lollobrigida”’s whispered bedroom entreaties are backed by subdued guitar-drum interplay, a sinuous accordion, then gentle vibraphone — as if Milt Jackson were translating into jazz Gedge’s glandular surge. Under the song’s steamy surface you sense Gedge’s newly refined sensibility: a combination of private sensuality, movie glamour, and rock and roll formalism.

*Disco Volante*’s exciting movieish opening promises thrills, drama, kiss-kiss-bang-bang. The arrangements are evocative: strings, piano, flutes, accordions, and bongos. No, Gedge hasn’t fallen for the lounge music craze; John Barry-style orchestration fulfills his usual gruff and sensual voice and rollicking template. There’s always been a subtle musicianship in his soul.

### Hearing stars

Dark-eyed and feral like the young Sean Connery, Gedge himself is an icon. That’s what first drew me in, but something beyond idolization



Pop life: In Cinerama, David Gedge projects a newly refined sensibility of private sensuality, movie-style glamour, and rock and roll formalism.

kept me listening. In '92 he accomplished one of the boldest feats in modern pop with the Wedding Present’s *Hit Parade 1 and 2* project: each month he released a new, chart-worthy single backed by a cover version of a pop chestnut done Wedding Present style. The two albums collecting those virtuoso performances examine heterosexuality, exposing and communicating its human essence. Few men in the rock tradition relayed conflicting desire and trepidation so openly.

That’s the surprise in Gedge’s alpha-male songs: they’re also tender, loosened from the stud’s strait-jacket. On Cinerama’s “Your Arms” (the irresistible track that follows “Lollobrigida”), his rolling vocals and ecstatic sighs are, well, disarming. This has something to do with his movie-inspired romanticism, which, like sex itself, can be broad, fluid, ambiguous. It comes to the fore when Gedge sings, “I’m unquestionably cap-ture-vated by your charms.” But its sense wouldn’t be communicable without Gedge’s ability to create songs that sound like perfect pop: shapely, penetrating, and piquant.

“Unzip” (advising, “Just unzip your inhibitions”) is the tensest sexual thing since *This Year’s Model*. Starting with male paranoia, Gedge questions his own macho entitlement. Whenever keyboardist Sally Murrell duets or Terry DeCastro hums harmoniously, Cinerama’s boy-meets-girl drama joins a lost pop tradition (partially renewed by Mary J. Blige and Wyclef Jean’s “911”). These girls don’t exactly assert their own egos, but as collaborators they keep Gedge’s machismo balanced. Sweet female backing vo-

cals — which first appeared on the Wedding Present’s *Watusi* and now are a steady part of Gedge’s compositions — underscore his guilt, proving a sex-war cease-fire. On “Let’s Pretend” Gedge dissects a breakup in terms of male-female recoil (“I put this in because it looks feminine / I’m not quite sure if it was mine or yours”). But something complex, a set of temperamental differences and shared sorrow, is now sadly apparent.

Because of his free access to emotion and conscience, Gedge suffers showily — with a pop fan’s intensity. (“I know what this is all about / The wine goes in and the truth comes out / Don’t give me that conceited stuff / You just don’t think I’m good enough.”) He uses movie sentiment and descriptive cinematic details to go beyond the usual hot-to-pop. “Superman” has a lilting, Bacharach-like chorus; though it may remind you of the '60s, it’s not an exercise in nostalgia but, for Gedge, a richer, insightful emotional range. The album’s centerpiece, “Après Ski,” starts with spaghetti western strumming for an especially dramatic tale. It’s about much more than a one-night stand between a waitress and a customer: the “not embarrassing just disappointing” emotional mismatch of a young playboy and an older playgirl. For all the girl worship on this album, there’s something more profound here. “Après Ski” (with a superb Beatles quote at the bridge) goes from boxing in romantic types to finding absolute compassion — a great, empathetic story-song.

On “Wow,” a prelude to infidelity, taunting female “oohs” play out Gedge’s cheater’s anguish. When he gives in to the bongo beat and

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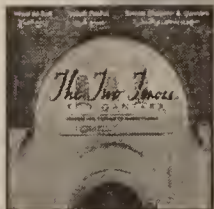
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**Cinematic:** David Gedge fixates on Italian movie queen Gina Lollobrigida on *Disco Volante*.

shrugs "OK," the song explodes into a Wedding Present exultation. Gedge falls from horny resignation into the nonverbal expressiveness of his electrified guitar, a thunderous, grinding gestalt with piercing notes just below the surface. So much is in this jam: lust, self-disgust, weakness, regret, feeling. I know of no other musician who can be this loud yet this poignant simultaneously. "As you lead up the stairs / I'm leering at your thighs / You're revealing parts of me / I just don't recognize." There's a great, pulsing vulnerability here. For me it recalls Gary Cooper's iconographic performance in *Ten North Frederick*, with an unmistakable masculinity that is seductive and piercing *because* it's also delicate. (Only complaint: at 6:43, "Wow" doesn't go on long enough, the way Gedge and the Wedding Present stretched out epiphany on "Take Me.")

Each Cinerama song would make a great movie. In "Because I'm Beautiful," boy confronts girl about her allure and his bafflement. Their conversation sees two sexual sides of a situation, based on a woman's undeniable magnetism. "Once you've caught our gaze you'll never let it go again / But, oh, we'd never want you to / Because we're your puppets / Yeah, women just as much as men / No one can take their eyes off you." The song's pansexual temptation and testament befit both movie culture (Parker Tyler meets Pauline Kael) and pop music's universal appeal. As "Lollobrigida"'s pop supplicant, Gedge is most passionate in his lyrical phrasing at "I stroke." Hey, he's a critic of romance. And criticism, done this well, is an art form. When Gedge plays — and sighs — I'm cap-ture-vated. ❖

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Yeah, you: The Gossip's exclamatory Beth Ditto commands a revved-up crowd in Olympia to sing "Doot doot doot doot doot."

## Psssssst!

Get ready for the sound of the Gossip. By Jimmy Draper

**W**hen Beth Ditto — vocalist for the oft-talked-about trio the Gossip — first heard her band's debut full-length recording, she shrieked in horror, "Oh my god! I sound like Wynonna Judd!" Sitting nearby, her girlfriend and I laughed off the remark as silly exaggeration — hell, even I sometimes think that I sound like a gay Pat Sajak when recorded — but Ditto was certainly not willing to accept our quick and easy dismissal of her paranoia. "I don't want to sound like Wynonna at all. She's great, but she's all like [Belts out "Heartbreak Hotel"]. She sounds like a female Elvis! I'm just not into that scene."

A month later, and Ditto's fear doesn't seem so unfounded: while initially she just seemed self-conscious, her first-person observation has either convinced or tricked me. That voice — a belly-deep bellow that's as unexpected and uncommon as it gets in punk — is a Southern roots-rock-er's country-bruised croon with, for better or worse, more than a smidge in common with that fiery Judd family. The rest of the band — guitarist Nathan Howdeshell and Kathy Mendocha on drums and backing vox — watch Ditto's back with bluesy surf 'n' turf riffs and go-go pogo rhythms. The result is *that's not what I heard*: a debut album that people are going to talk about.

I hook up with Ditto and Mendocha again one night at 2 a.m. while they're cutting and pasting together a collage for the new album's artwork and watching *The Golden Girls* ("You're missing Rose in spandex!" Mendocha teases me). It takes a while

for the interview to actually begin — too much, ahem, gossiping and *Golden Girls* chit-chat (Henny Penny, anyone?) — but eventually we settle into the planned Q&A on the Manic Panicked world of the Gossip.

Considering the trio's average age is a ripe ol' 20 years, I ask if they grew up in musical households. "Yeah, I've been singing forever, as long as I can remember!" Ditto says, her phrasing full of exclamation points and sudden bursts into song. "I learned how to sing from my mom. I knew all the words to 'Frosty the Snowman' when I was two years old! Like, two years old! Can you believe it? 'Cause my mom taught me the words. She's got an amazing voice, she knows a lot. I was a crazy choir kid — I was nuts about it! I was president of choir for like three years in high school. I was in *show choir*, dude! I wore a sequined spandex crazy outfit and I loved it!"

"I grew up listening to gospel music and DJ Jazzy Jeff and the Fresh Prince," Mendocha says without sarcasm, her voice subdued in comparison with her bandmate's mile-a-minute enthusiasm. Ditto continues, "And Aretha Franklin, New Kids on the Block, and Poison. I had Brett Michaels's hair, dude!"

While attending high school in Searcy, Ark., Mendocha and Howdeshell played in a rock band; Ditto fronted a pop outfit before forming the Gossip when all three members relocated one by one to Olympia, Wash. Since then they've wasted no time creating the best kind of bad reputation: in the mere year since their first show, they've been featured in Seattle's Experience Music

Project museum and pictured in *Time* magazine. Their big break, however, came last spring when, with only a four-song single and "20 million" house shows under their black vinyl belts, they were asked to open for Sleater-Kinney's national tour.

Their responses to the invitation reveal the band to be as much fans as they are friends of their peers. "Sleater-Kinney was one of those bands I listened to in my bedroom when I was in Searcy," Mendocha says. "So it was really weird to think I was going on tour with them." Ditto is, of course, more animated: "I was super duper excited, like super duper! I've never said that word so much in my life!" she blurts out, laughing. "I didn't really know that much about Sleater-Kinney at all. Like, for instance, I still say *Slee-ter*, not *Slay-ter*. I still say it wrong. It was crazy just because we hadn't been a band for very long, and we weren't even 'together' really, songwise."

That four-week, 25-date tour was also the first time the band played outside of the Northwest, and after a shaky start they created quite a buzz for themselves, while tightening up their live show. A natural performer, Ditto works the crowd with ease as she marches into the audience demanding that people dance or sing into the microphone with her on their live show staple, "Hot Date." As a friend recently said after a blazing Gossip performance in Mendocha's basement, "You know you're good when you can get the Olympia hipsters to actually sing the words 'Doot doot doot doot doot!'"

Continued on page 18

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## n o i s e

### Gossip

From page 17

After the tour (which also had them sharing the stage with the Aislors Set, Bratmobile, the Bangs, and the Butchies), the Gossip returned to Washington in the summer to open for Sonic Youth in Seattle. Despite the indie prestige of such a slot, Ditto and Mendocha came away disappointed. "Sonic Youth are really nice people, they were nice to us, and I guess we played well. But the people who ran the place were just dicks to us," Mendocha says. "Like, 'Oh, you're the opening act. You don't matter at all.'"

"Before we played, they asked us if it was our first show!" Ditto says incredulously. "Ya know, because we don't know all that technical bullshit. In fact, I don't even care to know! They just treated us like we were idiots, and Nathan was like, 'Yeah, this is our first show.' One guy was like [*Imitating roadie*], 'How'd you get this gig, ma-a-an?' And Nathan just said, 'We're Thurston's cousins' [*Laughter*]. If that would've happened with Sleater-Kinney, they wouldn't have tolerated that shit! They probably would've taken care of it. Sonic Youth wasn't even around."

Unfortunately, the audience was equally well-mannered. "Oh my God, so much shit!" Ditto says. "Like half of them were really awesome, and the other half were just fucked up: [*Imitating slimy men*] 'Show me your tits!'" "We got heckled bad," Mendocha adds. "It was Jock City! But there were kids from Olympia in the first two rows, and they were cool."

After growing up in the decidedly unsupportive musical atmosphere of Searcy, the trio don't take their newfound hometown's sense of community for granted. "The only show we played in Searcy had three people there," Mendocha says drolly, referring to her first band with Howdeshell. "But for a while there was kind of a scene in our town. Lots of kids from surrounding cities would come and see the shows." Ditto is more blunt: "Nobody cared." In Olympia, though, they "got shows right off, and everybody was really receptive." They even credit their friends in the band Gene Defcon with convincing Slim Moon to release the Gossip's debut full-length on his Kill Rock Stars label.

That album, the aptly titled and defiantly grammatically incorrect *that's not what I heard*, comes out in January and clocks in at a whirlwind 24 minutes of hip-shakin' high jinks and hard-knockin' rockin'. Unlike the tin-can sound quality of the band's single on K Records earlier this year, the album's production, by Paul Schuster (Julie Ruin, the Spells), captures the enormous energy of the trio's stage show. "He put everybody at ease," Mendocha says. "And we were just more comfortable [than when recording the single] because it was in my basement, instead of in a studio."

Their growing sense of ease in the studio and as a band is evident too. Effortlessly careening through 14 fun and funny explorations of small-town Southern life — grits 'n' guts 'n' guns 'n' gals — the Gossip are brazenly self-assured, whether warning you to watch your back ("Cat-fight," "Bring It On") or to get on it ("And You Know"). Their young lust anthems, full of come-ons and come-hithers, are insta-classics for the punk riffraff: "Got Body If You Want" recalls a rowdier remake of the B-52's "52 Girls" — complete with an inverted name game — and "Where the Girls Are" stomps and stamps out its make-out mission: "That's where I'll be, where the girls are!"

The lyrics may be terse — often there's only one repeated verse and a chorus — but there's a sense of abbreviated history between the lines. Ditto and Mendocha seem pleased when I tell them their lyrics remind me of country music. "Some of the wittiest fucking lyrics are in modern country music!" Ditto announces, as if I need convincing. Their country influence is most evident on the album's highlight, "Bones," where the band tells the story of Francine's break from marital bondage:

*Francine, put away your gun!  
Francine, give mama your gun, girl!  
Go, Francine, get out while you can!  
Run, Francine, far far away from here!*

Ditto explains, "It's about this woman —"

"Every strong Southern woman," Mendocha interrupts.

"Yeah, every strong Southern woman who just takes so much shit from her stupid-ass redneck Southern husband, so she shoots him and gets away. That's what it's supposed to be about, at least, but it ended up being just like, one line," Ditto laughs.

While the Gossip do press for *that's not what I heard*, they're also looking to the future. After a nationwide tour in February, the band plan to go on hiatus while Ditto and her girlfriend return to Arkansas to enroll in beauty school. "We want to open a punk rock beauty salon!" Ditto exclaims, and the endeavor is all too obvious: an idea: if her mini-bouffant is an indication — she's got the best rock 'n' roll hair since Cindy Wilson circa *Wild Planet* — then Ditto's neighbors are about to get some made-for-the-stage makeovers.

While Ditto's off learning to tweeze and tease to a T, Mendocha says, she and Howdeshell "are gonna try to keep on making up songs, and get together with Beth whenever we can." There's even been talk of recording another full-length before February so it will be ready for whenever someone wants to put it out. In other words, don't think the Gossip aren't in it for the long haul.

As Ditto puts it, "I plan on staying together for a long time." ♦



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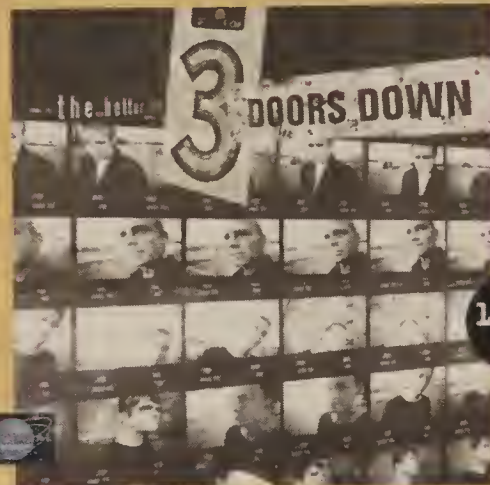
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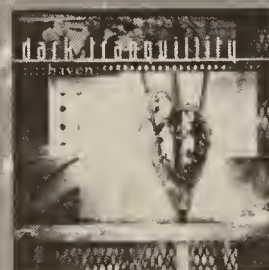


## Shadows Fall

### Of One Blood

"Shadows Fall make highly intelligent heavy music that defies easy categorization and the result of all the mixing, matching, melding and messing is damned brilliant. If Shadows Fall is exemplary of the future, I think I'm sticking around for the next century!" - Metal Maniacs

On tour now!



## Dark Tranquillity

### Haven

Sweden's most talented melodic death metal outfit return with the next chapter of their commanding evolution. The band emerge full circle as they return to their heavier, aggressive roots while continuing to explore their trademark penchant of creating exquisite melodies and memorable compositions.

On tour now!



## Cryptopsy

### And Then You'll Beg

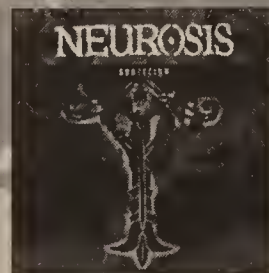
These over-the-top Canadian death metallers return with their most aggressive and angry release yet, set to pummel your senses into submission.



## Morbid Angel

### Gateways to Annihilation

In the year 2000, another masterpiece has been given to the world. "Gateways To Annihilation" represents all of what was, is and will be - in death metal and beyond. With strength, conviction and a new vision, Morbid Angel shatters the boundaries that they themselves defined.



## Neurosis

### Sovereign enhanced CD

33 minutes of new material recorded and mixed by Steve Albini- released as an enhanced CD featuring a massive psychedelic CD-Rom program including exclusive access to previously unreleased MP3s.

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## Theatre of Tragedy

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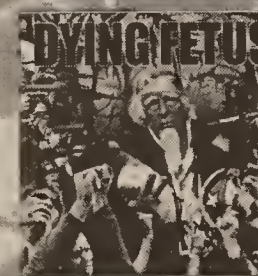
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## Cephalic Carnage

### Exploiting Dysfunction

On tour as part of Death Across America! Cephalic Carnage stupefy and astound, curtailing varied elements of sound and configuring them with a surgical precision, ensuring that grindcore will never be the same again! Playing with Dying Fetus on 11/11 at the Maritime Hall, SF!



## Dying Fetus

### Destroy The Opposition

On tour as part of Death Across America! Combining an innovative mix of technical virtuosity and catchy song structures to create the ultimate blend of death metal, hard-core, and grind, DYING FETUS lead the charge of extreme music's new generation. Playing with Cephalic Carnage on 11/11 at the Maritime Hall, SF!



## Internal Void

### Unearthed

The Cult Doom legend returns!!! Ultra-heavy DOOM rock with killer riffs. In the veins of other heavy brethren like the Obsessed, St. Vitus, Sabbath, CDC. Doom or be Doomed!



## The Atomic Bitchwax

### II

Hot on the heels of their 1999 acclaimed self titled debut, the Atomic Bitchwax kick it into high gear with the most straight-ahead, true to the roots heavy rock release of the millennium, "II". From Captain Beyond to Mountain, "II" takes everything that is right with rock n roll and uses it to form a new brand of high-octane, asphalt-burning, musical mastery.



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# Tha voice

"This music fucking sucks!" I told Kaya in a drunken bellow. It was the fall of 1992, and she was playing Gang Starr's *Daily Operation* in an attempt to win me over to the subtle charms of the group, Guru and DJ Premier. I remember it clearly, sort of. We were sitting around, getting crazy lifted off weed and alcohol. I was swigging off a bottle of vodka that everyone else was afraid to touch. Kaya, a major hip-hop head, was trying to explain why DJ Premier was her favorite producer, confessing, "I wish I could be like Premier," without a trace of sarcasm in her voice. (Keep in mind that this was well before Premier produced the late Notorious B.I.G., Nas, and KRS-One's classic *Return of the Boom Box* and was subsequently elevated to sahtthood by rap fans around the world, leading one writer to make the ridiculous claim, "Premier doesn't make any wack beats.")

It was with a heavy sigh that she finally took Gang Starr out of the tape deck after repeated complaints by me. That night I just couldn't get it. The beats were too jazzy and abstract; they weren't melodic enough for my tastes. Guru's rapping sounded horrible: it was overly methodical, plodding alongside Premier's tracks rather than weaving around frantically, as was the custom at the time (remember Das EFX and Leaders of the New School?). Two years later, when Gang Starr dropped the uneven *Hard to Earn*, Guru's vocal performance earned an equal amount of derision. For months I mocked his lines on "Mostly tha Voice," where he mumbled, "If you take the beat out ... and you take all the music out ... what would you leave? The voice no doubt."

Guru was right, though. It is "mostly tha voice" that distinguishes strong lyricists from great MCs. Rap legends like Run, Melle Mel, and Slick Rick, and current favorites like the late Tupac Shakur, are remembered for their vocal timbres, the way they reconfigure simple words like "fresh" and make them sound fresh, placing emphasis on the *f* and elongating the *esh* with zing and style, sucking the life out of the word before spitting it back at you. Guru, too, has one of those unforgettable voices, using what he called on his hit single, "Mass Appeal," "my monotone style." It's a deadpan baritone, hoarse and heavy like wet sandpaper, a perfect counterpoint to Premier's array of ear-bursting bells and whistles.

But respect for him has been hard to earn, as he's been accused of rapping mediocre rhymes, or worse, being the weak link in Gang Starr. Still, as an MC, Guru has proved himself capable of variety and panache. On "No Shame in my Game" from *Daily Operation*, he crushes critics with lines like "You seen me in the club kicking back and drinking 40's / It shocked you, then you told your man you saw me / But say what you want because my mind's all intact / In fact, I'll have you open like a hooker's gap."

Contrast those lyrics with his soul-searching verses on the title track to Gang Starr's 1998 full-length album, *Moment of Truth*. "Suicide, nah, I'm not a foolish guy," he raps, illustrating the confusion and bewilderment he's faced when questioning himself. "Don't even feel like drinking, or even getting high / 'Cause all that's going to do, really, is accelerate / The anxieties that I wish I could alleviate." "Moment of Truth," one friend told me, was so powerful it moved him moved to tears.

Guru, now 38, has always been much more than just one of the deft, shit-talking former knuckleheads who populate rap. Amusingly, he's never sounded as old-school as on his Jazzmatazz series. First inaugurated in 1993, Jazzmatazz is a platform for Guru to work with jazz and soul musicians; the current edition finds him rapping alongside Macy Gray, Isaac Hayes, French R&B duo les Nubians, and Kelis. No track on the third edition of Jazzmatazz, *Street Soul*, illustrates Guru's antiquated charms better than his pairing with Erykah Badu on "Plenty." Here Erykah scats away like a bohemian Ella Fitzgerald, while Guru signifies, "Wow, I have to sit down and gather my wits now / Want to caress those hips now / Want to kiss those lips now." "Plenty" is marvelously innocent, a piece of whimsy similar to Biz Markie's "Just a Friend," less about Guru trying to get at Badu's booty than a playful call-and-response between the two.

Like "Plenty," parts of the Jazzmatazz series are corny. I remember the video for a single from the first edition, *The New Reality*, for "Loungin'." It found Guru sitting in a chair, "loungin'." Get it? But part of his appeal as an artist is his ability to embrace cliché and use it as a tool in his music, whether to generate familiarity or to put the listener at ease. Similarly, *Street Soul* doesn't hold up when one looks closely at the details: a subpar vocal by Donnell Jones on "Hustlin' Daze," for example, and an awkward sampling of Earth, Wind, and Fire's "Keep Your Head to the Sky" on "Guidance," one of several glitches. But as a single concept, it impressively assembles the range of ideas and emotions hip-hop is capable of generating into a single, memorable album. Through his work on Jazzmatazz and as part of Gang Starr, Guru provides that rarest of commodities: wisdom. ❖

Guru plays Fri/3-Sat/4, 8 p.m., Maritime Hall, 450 Harrison, S.F. \$25. (415) 974-0634.



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# Calendar

critics' choices, listings, and more

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## Nov. 1 Wednesday

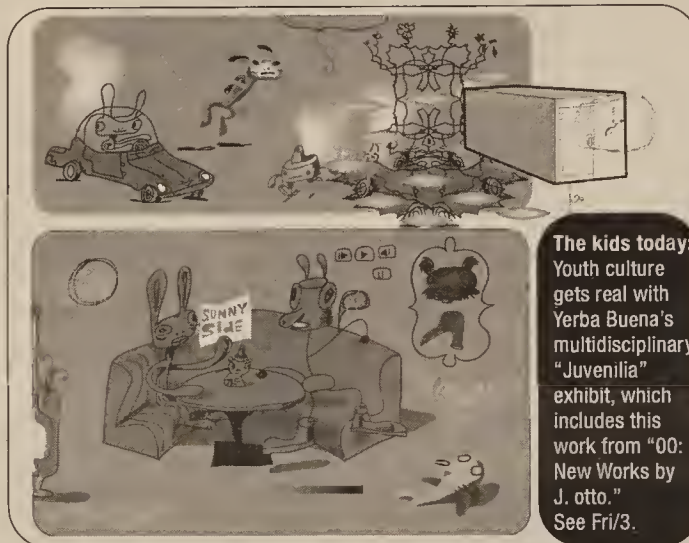
**Songbird** If you subscribe to the theory that it's the eccentrics who keep American pop music interesting, then you're probably hip to **Victoria Williams**, whose charm has everything to do with idiosyncrasy — from her quirky lyrical takes on love and nature to the little girl chirp of her voice that gives Blossom Dearie a run for her money — and nothing to do with hipness. Every Williams performance is a high-wire act of an innocent loose cannon making art; on this jaunt, expect to see her onstage as Mabel Allbright in the opening act, the Original Harmony Ridge Creek Dippers, led by her sweetie and former Jayhawk Mark Olson, with Mike "Razz" Russell. 8 p.m., *Bimbo's 365 Club*, 1025 Columbus, S.F. \$20. (415) 474-0365. (Derk Richardson)

**Kulture klatch** Spaz out with a bunch of brainy psychos for extreme sociology and audiovisual mayhem at Feral House Press's **'An Evening of Literary Abuse.'** In a series of performances about the oppressiveness and horror of Amerikkkan life, you'll hear ugly noises, see the results of years of drug abuse and gutter living, and learn more about the destructive powers of literature. In short, this isn't to be missed. The show is brought to you by Adam Parfrey, the reviled publisher-editor of Feral House and the evil genius behind the *Apocalypse Culture* anthologies (volume two just came out!). Joining Parfrey will be the breathtakingly grotesque Peter Sotos (author of *Index* and *Total Abuse*), whose writing for the zine *Pure* earned him critical praise and got him arrested for obscenity. Also on the bill is Mel Gordon, author of *The Grand Guignol* and the forthcoming *Voluptuous Panic: The Erotic World of Weimar Berlin*. 8:30 p.m., *Cafe du Nord*, 2170 Market, S.F. \$5. (415) 861-5016. (Annalee Newitz)

**With a twist** Inspired by Jelly Roll Morton's claim that a "Spanish tinge" is essential to jazz, Bay Area pianist Mark Levine calls his new quartet — with percussionist Michael Spiro, bassist Peter Barshay, and drummer Paul Van Wageningen — the **Latin Tinge**. On the band's new CD, *Hey, It's Me* (Left Coast Clave), such standards as "You and the Night and the

# 8 days a week

Nov. 1-8, 2000



**The kids today:** Youth culture gets real with Yerba Buena's multidisciplinary "Juvenilia" exhibit, which includes this work from '00: *New Works by J. otto.* See Fri/3.

Music," "Airegin," "Without a Song," and "Green Dolphin Street" are reconfigured with percolating polyrhythms and an invigorating piano attack. The rumba, song, and mambo come naturally to the New Hampshire-born pianist, who played with Mongo Santamaria, Willie Bobo, and Cal Tjader before creating this scintillating project. 8 p.m. and 10 p.m., *Yoshi's*, 510 Embarcadero West, Jack London Square, Oakland. \$10. (510) 238-9200. (Richardson)

## Nov. 2 Thursday

**Bring me an asp** It's difficult to say too much about John Fisher's plays. His work can be great fun

(*Medea, the Musical*; *The Joy of Gay Sex*; *Barebacking: A Sex Panic!*) or serious (*Combat!*; *Partisans*), but all of it shares a conceptual extravagance that's made him one of the most consistent, exciting playwrights to work in the Bay Area during the past decade. This time around he's created ***Cleopatra, The Musical***, a parody of the Caesar-Cleopatra-Marc Antony love triangle, complete with tap dancing, lap dancing, gender-bending, and of course, music. If you haven't seen a Fisher play, you're overdue: start here. Through Dec. 2. Previews Thurs/2-Fri/3, 8 p.m. Opens Sat/4, 8 p.m. Runs Wed.-Sat., 8 p.m. (no

show Nov. 23); Sun, 7 p.m. (also Nov. 12, 19, and 26, 3 p.m.), *Theater Rhinoceros*, 2961 16th St., S.F. \$15-\$30. (415) 861-5079. (J.H. Tompkins)

**Fire when ready** It's hard to get a bead on innovative artists when they're prowling the margins; thankfully, over the past two years Margaret Tedesco and David Cook have rounded up several of the area's best for the **Moving Target Series**. On the first evening of two separate shows at the Lab, you can zero in on performance artist Jacob Hartman presenting his 1999 work "Break"; San Francisco Art Institute professor Tony Labat collaborating with Bavarian conceptual artist Hans Winkler; and the inimitable master of the put-on, Mal Sharpe, presenting a selection of classic routines. Friday's proceedings allow a bird's-eye view of performance artist James Bewley doing "Lollygag"; Peter Conheim screening an obscure promotional film for the "paradise" of Howland Island; visiting Mills College instructor Fred Frith working his solo magic with electric guitar and devices; and Garth Powell doing likewise with drums and percussion. Through Fri/3, 9 p.m., *the Lab*, 2948 16th St., S.F. \$7-\$10. (415) 864-8855. (Richardson)

## Nov. 3 Friday

**Bailamos** Bay Area native and world-renowned percussionist John Santos performs in **'Mambo, A Big-Band Tribute to Tito Puente.'** Santos, who has been a seminal figure in Afro-Latin jazz as a teacher and as a performer, teams up with the Contra Costa Big Band on the timbales to pay homage to the late great "king of mambo," Tito Puente. The Salsa Rica Dance Company will be on hand to strut its stuff; arrive early for free salsa lessons before the show. 9 and 11 p.m., *Mr. E's Spotlight on the Square*, 2203 Mariner's Square Loop, Alameda. \$12. (510) 523-8368. (Summi Kaipa)



**The future of media:** Support the young film and video students at TILT — while seeing or even purchasing some lovely artwork — by attending the Blueprint silent auction. See Wed/8.



**Britney who?** The Yerba Buena Center for the Arts scampers back to the seventh grade with its new CenterFest (read: multidisciplinary) exhibit, **'Juvenilia: Checking Out Youth and Art.'** Forget what you see on MTV; "youth culture" gets real with an on-going artwork display (including "Nearly There," a digitally animated piece created in part by the participants of the Center for the Arts' Young Artists at Work program, works by artist J. Otto, and early pieces by now established artists); performances by a French "bastard circus" (see Critic's Choice in Stage listings); "Extreme Teens," a teens-tell-it-like-they-see-it daytime video series; and "Teensploitation!," a film series that includes the immortal *Roller Boogie* (starring a post-*Exorcist* Linda Blair) and other almost-forgotten teenybopper classics. The Center for the Arts also throws in an assortment of symposiums and public programs throughout "Juvenilia's" tenure; tonight it toasts its new show with a circus-themed extravaganza featuring a performance by Toychestra, an orchestra wherein all the instruments are, well, toys. Bring the young 'uns along on Saturday and Sunday for FamilyFest, a free two-day explosion of workshops, screenings, performances, and storytelling. *Kickoff celebration* Fri/3, 8–11 p.m.; *FamilyFest* Sat.–Sun., 11:30 a.m.–3:30 p.m.; *exhibit* Nov. 4–Jan. 28, Tues.–Wed. and Sat.–Sun., 11 a.m.–6 p.m.; *Thurs.–Fri., 11 a.m.–8 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. Kickoff \$12, FamilyFest free, exhibit \$3–\$6, (415) 978-ARTS. (Cheryl Eddy)*

**Rhythm king** Even when he's playing highly charged duets with guitarist John McLaughlin or sophisticated and delicately balanced world-jazz fusion with Oregon, percussionist **Trilok Gurtu** commands attention with his dazzling solos. Since becoming a bandleader, the Indian master of tabla, congas, caxixi, snare drums, and cymbals has sought out collaborators as diverse as singers Oumou Sangare and Angelique Kidjo (who appear on Gurtu's new album, *African Fantasy*). His touring group, the Glimpse, features former Zap Mama vocalist Sabine Kabongo, along with Ravi Chary on sitar and harmonium, Amit Heri on guitar, and Hilaire Penda on bass. *Through Sun/5. Fri.–Sun., 8 p.m. (also Fri.–Sat., 10 p.m.); Sun., 2 p.m., Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$5–\$18. (510) 238-9200. (Richardson)*

**Nov. 4 Saturday**  
**Mujeres make movies**  
Take a break — or get one — at the Latino Film Festival's **Conference on Women and Film.** Opportunities to learn (and improve your chances of

making a movie) are ample, with two panel sessions, including speakers such as San Francisco filmmaker Jennifer Maytorena Taylor (*My Comrade Yankee*), Sandra Esquivel (*La mirada de la Ausencia*), and the Sundance Channel's Cynthia Kane. The event is facilitated by the Bay Area's Lourdes Portillo and features an all-important "networking session." *10 a.m., Rafael Film Center, 1118 Fourth St., San Rafael. \$14–\$15. (510) 704-4448. (Susan Gerhard)*

**Attack formation** The Cat Club recently pumped up its sound system — and just in time for the heavy, heavy drum 'n' bass sounds of the U.K.-based **Formation Records** tour. Cofounder DJ SS promises to rip your eardrums out with his trademark hard beats and nasty funk; he's an old pro at it. His 1990 EPs *The Psycho* and *The Solutions* are widely recognized as the blueprints for break-beat techno, which forms the roots of drum 'n' bass. Over the past 10 years he's put out more than 100 singles, including a 1993 EP, *Breakbeat Pressure*, considered to be one of the earliest jungle tracks. Joining DJ SS at this Eklektic event are Twisted Individual, MC Warren G, and Darren Chapman of the Future Underground Nation. *10 p.m.–3 a.m., Cat Club, 1190 Folsom, S.F. \$10. (415) 431-3332. (Amanda Nowinski)*

**Free your mind** Consider the women who are incarcerated in the United States for political reasons: they need your help to pay for phone calls, stamps, and other essentials not readily available behind bars. The Women Political Prisoner Commissary Fund benefits from the 11th annual **Sparks Fly**, an evening of politics and performance featuring Rhodessa Jones and the Medea Project/Theatre for Incarcerated Women, who'll present excerpts from *Free Falling: Requiem, Rituals and Taboos*; activist and folk-blues musician Faith Nolan; drag king Barrie White; and former political prisoner (and featured subject in the documentary *Out: The Making of a Revolutionary*) Laura Whitehorn. *7:30 p.m., San Francisco Women's Building, 3543 18th St., S.F. \$10–\$25; no one turned away for lack of funds. (510) 434-1304. (Eddy)*

**Nov. 5 Sunday**  
**Smackdown!** The latest musical project to spring forth from the mind of Shannon Selberg (the principal punk noise terrorist behind defunct Amphetamine Reptile band the Cows), the **Heroine Sheiks** boasts a ridiculous name and a pretty frightening pedigree. The caterwauling, keyboard-mutilating Selberg is joined by former Swans guitarist Norman Westberg and drummer J. Bryan Bowden (ex-Sixteen Deluxe, ex-Crown Heights); together they form a new battalion that aims to match heavy dissonance with an even heavier groove. Men of Porn and the Dale Crover-led Altamont add their respective sounds to this post-Halloween bitches brew. New Jersey—

## Hot spot



That's entertainment: Martin Scorsese's *Raging Bull* screens as part of "Boxing Week" at the Castro

based trio Core opens the show with a jazzy, improvisational take on standard stoner rock. *9:30 p.m., Covered Wagon Saloon, 917 Folsom, S.F. \$6. (415) 974-1585. (Dave Pehling)*

**Bravehearts of love** It's a common assumption that musicians who thrive in the controlled environment of a studio won't be able to maintain that energy or sound in a live performance. Tonight's show by indie rockers **Pedro the Lion** should prove why that just isn't true. Frontperson David Bazan played nearly all of the instruments on the group's brilliantly conceived and executed *Winners Never Quit*, an album that deals with issues of morality and spirituality through powerful songs and Bazan's sparse lyrics, light voice, and unmercifully tight delivery. Bazan and company play two shows with fellow Washingtonians Death Cab for Cutie, whose own oeuvre of simultaneously catchy and heartbreaking melodies should complete a perfect mixture of tragedy and ecstasy. The afternoon show features an all-you-can-eat BBQ and opening band Starflyer 59; the evening show starts off with Kind of like Spitting. *5 and 9 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8. (415) 621-4455. (Rob Taylor)*

**Nov. 6 Monday**  
**Mod fuck explosion** Despite sporting a moniker derived from the last names of two of Can's lead singers, the **Mooney Suzuki** has absolutely nothing to do with spacey kraut rock. The black-clad, N.Y.C.-based quartet of whippersnappers (the eldest member is all of 23) draws its inspiration from classic garage rock and '60s British mods' Benzadrine-fueled interpretations of American R&B. Derivative as its sound might be, the young band delivers its catchy bursts of raw power with a ferocity and an enthusiasm that make the retro vibe seem fresh again. *People Get Ready* (Estrus), the band's hard-charging debut, should win over Vespa-riding tykes and crusty Nuggets 45s collectors alike. *Sean Na Na and Mountain Consolidated open. 9 p.m.,*

The barbarous sport of boxing enjoys a long cinematic tradition, but if your exposure is limited to Sly Stallone's face-off with Mr. T in *Rocky III*, check out **'Boxing Week,'** the San Francisco Film Society's series celebrating 20 of the "greatest fight films of all time." Spurred by the recent resurgence in boxing films, the society's Rachel Rosen gathered films from several genres, including *Muhammad Ali, the Greatest* (1974), a documentary by William Klein that memorializes Ali's career with 15 years of film and pictures. The shorts program — "Boxer Shorts" — features two Charlie Chaplin films ("The Knockout," "The Champion"), Jacques Tati in "Watch Your Left," and the Three Stooges in "Punch Drunks." More serious entries include Japanese director Takeshi Kitano's *Kids Return* (1996), a confrontational story about high school students who enter the world of boxing and street gangs. You'll also get a chance to catch American classics like the Rocky Graziano biopic *Somebody Up There Likes Me* (1956) and Martin Scorsese's *Raging Bull* (1980). *See Rep Clock for the full schedule. Fri/3–Thurs/9, Castro Theatre, 429 Castro, S.F. Tickets \$6.50–\$7.50, series pass \$25–\$30. (415) 561-5043. (Tamara Righter)*

*Bottom of the Hill, 1233 17th St., S.F. \$7. (415) 621-4455. (Pehling)*

**Nov. 7 Tuesday**  
**Nonverbal communication** Four local experimental artists toss dialogue to the wind and explore silent filmmaking in a shorts program aptly titled **'No-Talkies,'** the velvety Make-Out Room providing the old-timey movie palace atmosphere as the directors do their thing. Kat Eiswald presents digital ("Body and Soul," "Solitude of Passion #2") and Super 8 ("Smoking") works set to the tango music of Astor Piazzolla; Natalija Vekic explores the fairy-tale notion of "happily ever after" in her 16mm black-and-white film "The Sacred Heart"; first-time filmmaker Mabel Valdiviezo's "The Water's Muse" — a Super 8 piece that's up on ifilm.com — follows a dying painter as he fumbles into the afterlife; and filmmaker Tina Foster pairs with videographer Melissa Vasche on "The Hunted and the Feral," a lyrical allegory with original music by Jimi Nakagawa and Christie Winn. Tango #9 sets the stage with a pre-program set; Caroleen Beatty and Sunshine Haire of Waycross cap off the evening with an post-screening show. *9 p.m., Make-Out Room, 3225 23rd St., S.F. \$4. (415) 647-2888. (Tamara Righter)*

**Nov. 3 Wednesday**  
**Bid on this** The folks at Teaching Intermedia Literacy Tools (TILT) dedicate themselves to empowering local youths through media literacy education and the development of film and video production skills. Lend your support to this vital community arts program — and check out works by established and up-

and-coming artists — at **Blueprint**, a silent art auction featuring nearly 200 works donated by Bay Area and national artists, including Tim Rollins and KOS, Lynn Hershman, and Meg Mack. The fundraiser will help TILT move into its projected new home, a 1,400-square-foot arts space in Potrero Hill. *7–10 p.m., Southern Exposure Gallery, 401 Alabama, S.F. \$5–\$20. (415) 401-8458. (Sabrina Crawford)*

*The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.*



**Bizarre love triangle:** *Cleopatra, The Musical* — starring, from left, Christopher Herold (Caesar), Jeffery Meanza (Cleopatra), and Laura LeBleu (Antony) — turns tragedy into parody. See Thurs/2.

sfbg.com

more

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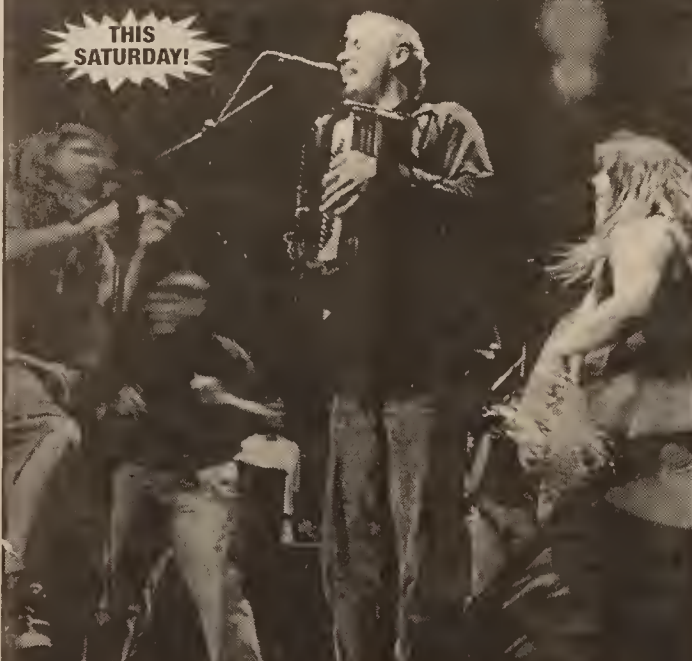
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\$2 Deep Mission Happy Hour at 26Mix Tuesday through Saturday five until nine Mexican beer, Margaritas, Well and Draft Best Damn Happy Hour in the Mission \$2

Wed 1<sup>st</sup> Lithium Lounge - Shan Kenner, Andy Woodhouse, Chess Smith & special weekly guests create and manipulate live drum-n-bass, free-form, and jazz, for some very seriously groovy, out-there shit! Two sets at 10:30 & 11:30 \$3

Thur 2<sup>nd</sup> Variance - Quality House, Drum & Bass, and Down Tempo No Cover

Fri 3<sup>rd</sup> Mission K.O. - M<sup>3</sup> vs. Mei-Lwun The best place to go on Friday nights in San Francisco. DJs tag team one style versus another making for some great dancefloor energy. 10-2. \$5, Free B 4 1030

Sat 4<sup>th</sup> pHusion - Futuristic jazz, breaks, beats, and hi-tek experimental tunes. Resident DJs ANDREW JERVIS (Ubiquity Records), TOMAS (XLR8R Mag, Umoja Sound System), and JONAH SHARP (Spacetime Continuum) play to an intelligent, music loving crowd. 9-2, \$6, Free B 4 10

Mon 6<sup>th</sup> Tranquillity Base - Experimental ambient collage music and visuals for the ultra-civilized 9-2 No Cover!

Tue 31<sup>st</sup> DownThere - Get Down There and get funky. Head-nod maestros Stef, Monkey and Kool dj Rize and weekly special guests serve up the latest (and greatest) indowntempo, dub, funk, and hip hop. The freshest of the new meet the cold-cuttin' classics. Dance, sucko. 9-2 free [www.vinylexchange.com/downthere](http://www.vinylexchange.com/downthere) [www.epitonic.com/editors/djmonkey.html](http://www.epitonic.com/editors/djmonkey.html)

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(Ubiquity Records / Potrero & Notting Hill)

Along with DJs Marco (Transport Records),

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Saturday-4-November

Doors @ 9pm

pure  
saturdays

on the floor:

Ruben Mancias & Michael Anthony

in the gallery:

Life

Sunday-5-November

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# Buenos días

Day of the Dead celebrations. By Cheryl Eddy



Dead can dance: Danza Florincanto performs Mexican folk dances Wed/1 in Hayward and Thurs/2 in Oakland.

Meso Americans observed Day of the Dead during the ninth month of the Aztec solar calendar — in contemporary terms, August — but the Spanish Conquistadors, who were Catholic, shifted the holiday to coincide with early November's All Saints and All Souls Days. Five hundred years later — and probably 5,000 years after the first Day of the Dead — the ritual is still going strong in Mexico and parts of Central America and in the United States; in the Bay Area, community altars and processions, skulls made of sugar, and colorful artwork depicting lively skeletons are familiar sights. The beliefs that fuel Día de los Muertos — that death constitutes a continuation of life (and therefore shouldn't be feared), and that the deceased return during the festivities to check in on the living — run deep, making this celebration both culturally and religiously significant.

## San Francisco

**'Chicanos en Mictlán: Día de los Muertos in California'** Through a survey of the history of Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday in the United States. *Ongoing through Dec. 31, Wed.-Sun., 11 a.m.-5 p.m. (first Wed., noon-7 p.m.), Mexican Museum, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. \$3-\$4 (free first Wed.). (415) 441-0404.*

**'Days of the Dead: Staying Connected/Manteniendo Conexión'** Bring a tribute offering for a loved one to ArtBeat's exhibition and altar installation by gallery artists. The show kicks off with a reception and blessing of the community altar (Wed/1, 6-8 p.m.) and an open-house party (Thurs/2, 6-8 p.m.). *Nov. 1-12, gallery hours: Sun.-Mon., noon-4 p.m.; Tues.-Thurs., noon-8 p.m.; Fri.-Sat., noon-9 p.m., ArtBeat Gallery, 3266 21st St., S.F. Free. (415) 643-8721.*

**'Death and Memory: Mexico's Día de los Muertos'** Objects used to celebrate Mexico's Day of the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit. *Ongoing through Nov. 26, Tues.-Fri. and Sun., 11 a.m.-5 p.m.; Sat., 10 a.m.-5 p.m., San Francisco Museum of Craft and Folk Art, Fort Mason Center, Bldg. A, Marina at Laguna, S.F. \$1-\$5 (free Sat., 10 a.m.-noon; first Wed., 11 a.m.-7 p.m.). (415) 775-0990.*

**'Death and Rebirth'** At this Day of the Dead celebration, Precita Eyes Mural Arts and Visitors Center studio recognizes muralists and their loved ones. Late graffiti artist Dream is honored in a special tribute. Bring an offering to share. *Thurs/2, 7 p.m.-midnight, Precita Eyes Mural Arts and Visitors Center, 2981 24th St., S.F. Free. (415) 285-2287.*

**Día de los Muertos** Instituto Familiar de la Raza and La Casa de los Jóvenes cosponsor a community procession to honor the spirits of deceased ancestors and relatives. Participants are asked to bring candles to carry. *Fri/3, 6 p.m., 2919 Mission, S.F. Free. (415) 647-4141, ext. 700.*

**'Día de los Muertos'** The Mission Cultural Center for Latino Arts hosts an exhibit of 27 traditional altars and 23 tombs; the center will mark the Day of the Dead holiday with bread of the dead and sugar skulls, Aztec dancers, and ritual cleansings by a traditional shaman. *Exhibit through Nov. 30; gallery hours Tues.-Sat., 10 a.m.-4 p.m.; Day of the Dead event Thurs/2, 7 p.m., MCCLA, 2868 Mission, S.F. \$3. (415) 821-1155.*

**Encantada Gallery of Fine Arts** The gallery holds several events in conjunction with its current exhibit of altars, offerings, and paintings, "Día de los Huesos-Día de los Muertos" (Day of Old Bones-Day of the Dead).

Through Wed/1, take a docent tour; decorate your own sugar skull with artist Juan Puente (call gallery for reservation). *Thurs/2, 6 p.m.: makeup artist Nancy Obregon helps create traditional skeleton faces; 7 p.m.: Los Muertitos celebration. Bring a candle for the community altar. 904 Valencia, S.F. (415) 642-3939.*

**'La Gloria Mortal'** The Academy of Art College's gallery hosts a Day of the Dead exhibit. *Wed/1-Fri/3, 9 a.m.-6 p.m., AAC Gallery, 688 Sutter, S.F. Free. (415) 931-5892.*

**'Labyrinth of Cultures/Laberinto de las Culturas'** The mysteries of the undead are hidden within the "Labyrinth of Cultures/Laberinto de las Culturas." This hands-on, exploratory-style exhibit invites you to step into a three-dimensional maze of mortality. The series of artist- and student-made installations moves beyond sugar-covered skull altars to include "non-traditional" works, which curator Rene Yañez believes "better reflect the realities of their creators and the diverse communities they represent. Highlights include a ghoulish, robotic mummy created by mechanical mastermind Philip Sanchez; Miguel Molina's sculptural homage to Emiliano Zapata; and a library of student-made books of the dead, commemorating everything from grandfathers lost in wars to departed pet goldfish. Several pieces mourn the death of art in San Francisco, including performer and former Romeo Void singer Debora Iyall's collage "I Left My Art in San Francisco." Before leaving the labyrinth, check out school children's writing and artwork in "The Schoolhouse of Spirits/La Escuela de los Espíritus." *Wed/1-Thurs/2, noon-4 p.m. (closing party Thurs/2, 7-10 p.m.), SomArts, 934 Brannan, S.F. Free. (415) 555-2131.*

**Maya New Year celebration** Grupo Maya hosts an authentic New Year's celebration, with marimba and drum music, Maya and Aztec dancing, and traditional foods. *Sat/4, 6-10 a.m., Dolores Park, 18th St. at Divisadero, S.F. Free. (415) 824-2534.*

**'No se la Jaleguin — Unhalloween Celebration'** Peña del Sur's current exhibition, "Calaveras," featuring drawings by Ricardo Garcia and photographs by Alejandro Stuart, forms the backdrop for a Day of the Dead open-mic

event; come admire the altars and artwork, munch pan de muerto, and share calaveras verses with "social, political, flirtatious, and satirical content." *Fri/3, 8 p.m., Peña del Sur, 2870A 22nd St., S.F. Free. (415) 550-1101.*

**Procesión Ritual del Día de los Muertos** The Colectivo del Rescate Cultural sponsors a ritual procession, which this year honors the re-birth of Meso American mythological figure Quetzalcoatl. The procession includes traditional Aztec dancers, plus representations of the 13 Sacred Standards; the public is invited to bring candles and offerings to place on any of five altars in Garfield Park (25th St. and Harrison). *Thurs/2, 7 p.m., meet at 24th St. and Bryant, S.F. Free. (415) 405-2030.*

## Bay Area

**Danza Florincanto** The Los Angeles-based Mexican folk dance troupe presents All Souls Day/Día de los Muertos performances for dance fans of all ages. *Wed/1, 10:30 a.m. and 12:30 p.m., Chabot College Performing Arts Center, 25555 Hesperian Blvd., Hayward; Thurs/2, 10:30 a.m. and 12:30 p.m., Calvin Simmons Theatre, Henry J. Kaiser Convention Center, 10 10th St., Oakl. \$6-\$7. (510) 465-9312.*

**'Días de Muertos/Days of the Dead, Staying Connected/Manteniendo Conexión'** Participating artists include Guadalupe Lopez, Brandon McLane, Sean Levon Nash, Gabriel Navar, Michael Roman, Rosa Diaz-Serrano, and Gustavo "Retremendo" Vasquez. Free docent tours are available through this exhibit of art and site-specific altars. *Through Thurs/9, gallery hours Mon. and Thurs., 11 a.m.-5 p.m.; Tues.-Wed., 11 a.m.-7 p.m., Laney College Art Gallery, 900 Fallon, Tower Bldg., Oakl. Free. (510) 464-3586.*

**Día de los Muertos** Altars, live music, and a procession mark this North Bay celebration. *Fri/3, 5:30-7:30 p.m., Falkirk Cultural Center, 1408 Mission, San Rafael. \$2. (415) 485-3328.*

**'Día de los Muertos: Retablos and Dedicatory Altars'** Various groups and families present displays that represent artistic, cultural, and spiritual facets of Day of the Dead. *Wed/1-Sun/5, 11 a.m.-8 p.m., Sonoma Valley Museum of Art, 551 Broadway, Sonoma. Free. (707) 939-SVMA.*

**'La Flor y la Calavera: Altars and Offerings for the Days of the Dead'** This exhibit puts a historical spin on Day of the Dead, exploring the holiday's pre-Columbian origins. It also features art and altars created by Chicano and Latino artists, altars made by local school kids, and photos of contemporary Día de los Muertos celebrations in Mexico. *Ongoing through Nov. 26, Tues.-Thurs. and Sat., 10 a.m.-5 p.m.; Fri., 10 a.m.-9 p.m.; Sun., noon-5 p.m., Oakland Museum of California, 1000 Oak, Oakl. \$4-\$6. 1-888-OAK-MUSE.*

**La Raza Students Association celebration** An altar ceremony and refreshments highlight this Day of the Dead event at Laney College. *Thurs/2, noon, Laney College library, 900 Fallon, Oakl. Free. (510) 464-3586.*

Sabrina Crawford contributed to this guide.

## BACKFLIP

### WEDNESDAY

#### SEANCE

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DJs Foxsee, Franky Boissy and Didje Kelli spin  
Internationally flavored beats 2-step & house —  
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### FRIDAY

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10th

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17th

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### SATURDAY

4th

Pete Stull & Foxsee Brown  
2 step and soulful house

11th

Mauricio  
soulful vocal house

18th

Pete Stull  
soulful house

all nights 10pm - 2am \$2

### TUESDAY

#### ELEMENT

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THURS 11/2  
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FRI 11/3  
**RAW DELUXE**  
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SAT 11/4  
**CANNONBALL**  
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SUN 11/5  
**THE SAYA SAITO TRIO**  
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MON 11/6  
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# BORO

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## Cadillac Ranch

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628 Divisadero San Francisco 415-289-2038

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## Thalassa

2367 Shattuck Ave. Berkeley 510-848-1766

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## Union Square Sports Bar

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## Bohemia Bar

1624 California St. San Francisco 415-474-6968

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## Cassidy's

1145 Folsom St. San Francisco 415-241-9990

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## Polly Esther's

181 Eddy St. San Francisco 415-885-1977

San Francisco's only authentic Irish pub. A variety of music, from traditional Irish to modern rock, all under one roof. Dance, love, and Polly Esther's.

## Townsend

177 Townsend St. San Francisco 415-974-1156

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**23**

C A F E

Wednesday November 1  
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**ORQUESTA SOROA** 10pm

Thursday November 2  
**ED KELLY & THE JAZZ KNIGHTS**  
**W/ ROBERT STEWART** 10-2am

Friday November 3  
FINAL SHOW  
**ANIMAL LIBERATION ORCHESTRA** 10-2am

Saturday November 4  
**GLOBAL ECHO REGGAE** 10-2am

Sunday November 5  
**RHYTHM CITY W/**  
**ROBERT STEWART** 4-8pm

Wednesday November 8  
**SALSA DANCE CLASS W/**  
**RON** 8:30pm  
**LOS COMPAS** 10pm

Thursday November 9  
**ED KELLY AND THE JAZZ NIGHTS**  
**W/ ROBERT STEWART** 10-2am

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Planet Hollywood for a Mamma Mia! cocktail party  
to welcome the US premier of Mamma Mia!

**WHERE**

Planet Hollywood, Two Stockton St., San Francisco

**WHEN**

Thursday, November 16, from 6pm-8pm

**(3) Lucky People will win (2) tickets to the**  
**8pm show THAT NIGHT and a Limo\* ride**  
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**GUARDIAN**

The Best of the Bay... Every Week



A NEW MUSICAL BY ABBA



# music

Music listings are compiled by Mosi Reeves. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

## wednesday 1

### Rock/blues/hip-hop

**Blue Reptiles** *Blue Lamp*. 9:30pm.  
**Cherry Poppin' Daddies**, *OPM Slim's*. 9pm, \$18. Through Thurs/2.  
**Damon and Naomi w/Ghost, Ana D Bottom of the Hill**. 9:30pm, \$8.  
**John Davis** *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.  
**Chris Delmhorst** *Hot Buttered Rum* *Paradise Lounge*. 8pm, \$5. With Kathi Goldmark's All-Star Country Jam in the upstairs lounge.  
**Flatus Tempest**. 9pm.  
**Jasper Thresh** *Amnesia*. 10pm.  
**Amboy Kelso**, *Electric Egg Plant* *Last Day Saloon*. 9pm, \$3.  
**Adam Parfrey**, *Peter Sotos*, and *Mel Gordon* *Cafe du Nord*. 9pm, \$5.  
**Sleater-Kinney**, *Gene Defcon*, *Briefs* *Great American Music Hall*. 9pm, \$12. Through Thurs/2.  
**Joe Louis Walker** *Biscuits and Blues*. 8:30 and 10:30pm, \$12.50.  
**Victoria Williams** *Amoeba Music*, 1855 Haight; 831-1200. 5:30pm.  
**Victoria Williams**, *Mark Olson* *Bimbo's 365 Club*. 8pm, \$20. See 8 Days a Week, page 74.

### Jazz/new music

**Don Asher and Kent Cohea** *Moose's*. 8pm.  
**Ned Boynton Combo** *Enrico's*. 7pm.  
**Massimo Faraò** *Jazz at Pearl's*. 9pm.  
**John Goodman**, *Gary Rowe*, and *Mark Stock* *Cypress Club*. 8pm.

## rock, jazz, folk/world, dance clubs & classical

## music calendar

**Mike Lipskin and D'Lilah Montroe** *House of Shields*. 5:30pm.  
**Karen Mason** *Plush Room*. 8pm. \$25. Wed-Sat through Sun/12.  
**Dave McNab Trio** *Butterfly*. 10pm.  
**Al Pacheco Jazz Band** *Skip's Tavern*. 8pm.  
**Suzanne Ramsey Piaf's**, 1686 Market; 864-3700. 7pm, \$5.  
**Tango No. 9** *Bruno's*. 8pm.  
**We Three** *John's Grill*, 63 Ellis; 986-0069. 6:30pm.

### Bay Area

**Mark Levine and the Latin Tinge** *Yoshi's*. 8 and 10pm, \$10. See 8 Days a Week, page 74.  
**Bob Schoen Jazz Quartet** *Anna's*, 1801 University, Berk; (510) 849-2662. 8pm.  
**LaVay Smith and Her Red Hot Skiller Lickers** *Ashkenaz*. 9pm.

### Folk/world/country

**Acoustic open mic** *Lost and Found Saloon*. 8:30pm.  
**Kris Delmhorst** *Paradise Lounge*. 8pm, \$5.  
**Tony McMahon** *Johnny Foley's*. 9pm.

### Bay Area

**Noche de Flamenco** *Starry Plough*. 8:30pm.  
**Danny Poulard and the Y-2-Kajuns** *Ashkenaz*. 9pm, \$8.  
**John Schott's Hootenanny** *Cato's Ale House*. 6pm.  
**Whiskey Brothers** *The Albatross*, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.

### Dance clubs

**Audible Colors** *The Top*. 7-10pm. 2-step music.  
**Bondage A Go-Go** *Cat Club*. 9pm-3am, \$7-10. With DJs Damion and Fernando.  
**Break An Sabin**, 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, and Hank the Guy with Records spinning funky breaks and house.  
**Bunaka** 11:11 Lounge, 1330 Polk; 885-2652. 10pm-2am. Reggae and salsa.  
**Club Blaze** 1028 Geary; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum.  
**Cream Butter**, 354 11th St; 863-5964. 8pm-2am.  
**Discover** *Ruby Skye*. 9pm-3am, \$10. House

music with Ben Doren.  
**Dish Blind Tiger**, 787 Broadway; 820-1621. 9pm. With residents Juss Derek, Luke, and weekly guests.  
**Elephunk** *Justice League*. 9pm-2am, \$5. Hip-hop music with residents Jahzyer, Coop D'Ville, and guest Illidren.  
**Expansions** *Movida Lounge*, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie.  
**Focus** *Nickie's BBQ*. 9pm. DJ Masao and Bump Tribe spin deep house.  
**FTP Techno Cafe** 950 Grant; 982-2255. 9pm, \$5. House and trance with MODA, D, Kid Loose, and Steven Michaels.  
**Gather Round** *Fuse*, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants, and DJ Design.  
**Groove Jet** *Holy Cow*. 9pm. With local DJs.  
**House of Stone** *Endup*. 10pm-4am, \$5-7. With resident DJs Blackstone and Sam.  
**Indulgence** *Starlight Room*. 10pm. Disco, funk, and house.  
**JazzJungle** *Tongue and Groove*. 9pm, \$4. Drum 'n' bass with Denizen and Mood Food.  
**Lithium Lounge** 26Mix. 9pm-2am. With Shan Kenner and guests playing live jazz, drum 'n' bass, and dub.  
**Nessun Dorma** *HiFi*. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony spinning house.  
**Progress** *Liquid*, 2925 16th St; 289-6833. 9pm, \$3. DJ Joey Mazzola spins techno and trance.  
**Qoöl** 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.  
**Red Wine Social** *Dalva*, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.  
**Sceance** *Backflip*. 9pm-2am, \$5. With Didie Kelli, Franky Boissy, Foxxee, and guests spinning house and 2-step.  
**Sound Invasion** *Boomerang*. 8pm, \$5. Hip-hop, R&B, and reggae with the Almighty DJs.  
**Therapy** *Bohemia*, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Efreem spin deep house.  
**Wednesday Sessions** *Rawhide II*, 280 Seventh St; 820-1621. 9pm-2am, \$5. House music.

### Bay Area

**Club Fusetti** 10pm. Salsa and merengue.  
**Third World** *Blake's*. 9:30pm, \$5. U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae.

### Classical

**American Boychoir** *Grace Cathedral*, 1100 California; 762-2277. 7pm, \$15-25. The choir gives a concert of works.  
**Les Percussions de Strasbourg** *Herbst Theatre*, 401 Van Ness; 392-4400. 8pm, \$24-34. The French ensemble gives a performance of classical works using Western, Oriental, and African percussive instruments.  
**San Francisco Opera** *War Memorial Opera House*, 301 Van Ness; 864-3330. 7:30pm, \$23-165. The Opera performs Handel's *Semele*, with soprano Ruth Ann Swenson in the title role. Through Sat/25.  
**San Francisco Symphony** *Davies Symphony Hall*, 201 Van Ness; 864-6000. 8pm, \$15-80. Conductor Emmanuel Villaume makes his debut with the symphony, leading performances of works by Debussy, Henze, and Tchaikovsky. Geraldine Walther is the lead violinist.

### Bay Area

**Catherine Lai and Sharon Lee** *University of California, Berkeley*, Hertz Hall, Berk; (510) 642-2678. 12:15pm. The pianists perform music by Bartok and Copland.

## thursday 2

### Rock/blues/hip-hop

**Big Jim** *Blue Lamp*. 9:30pm.  
**Bottom**, *Dialtones*, *Uzigato* *Covered Wagon Saloon*. 9:30pm, \$5.  
**Brenda Boykin and Home Cookin'** *Boom Boom Room*. 9:15pm, \$4.  
**Cherry Poppin' Daddies**, *OPM Slim's*. 9pm, \$18.  
**Melissa Dougherty** *Skyline Cafe*, 1722 Taraval; 682-7286. 8pm.

Continued on page 85

## JAZZ AT EASTSIDE WEST



11/02 Thurs 8pm  
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9PM

11/2 Soul & R&B  
LEDISI with Anibade  
And DJ JJ  
10PM

11/3 Soft Pop  
PLANETS WEST  
YUJI ONIKI  
DELICATE AWOL  
9:30PM

11/4 Psych/Pop  
SMALL STONE  
DORA FLOOD  
10PM

11/5 Pop  
Bimbo's 365 Club and Cafe Du Nord  
PRESENT:  
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JULIA GREENBERG  
TED (OF THE MUSIC LOVERS)  
8PM

11/6 Local Artist Showcase  
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MOLLY TUTTLE  
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9PM

11/7 Country Inflected Jazz  
JIM CAMPILONGO  
AND THE TEN GALLON CATS  
9:30PM

11/8 Dark 70's & 80's  
DARK SPARKLE  
9PM

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## critic's choice: music

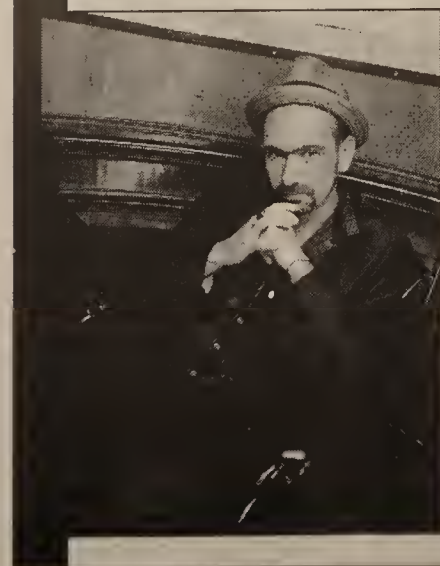
## 'Take Back San Francisco'

Sun/5, Civic Center Plaza

Strap on that tuba, join the march down Market Street, and blow your horn in protest of the ever decreasing opportunities to blow your horn in this town. Ian Brennan, the big-hearted local promoter who brought us Soupsstock last summer in Dolores Park, invites all San Francisco musicians, dancers, writers, filmmakers, artists, and everyone else who gives a damn to an "anti-gentrification celebration." The Million Band March begins at noon, setting out from the Women's Building (3543 18th St.) and winding up at Civic Center Plaza for an afternoon of music,

dance, and spoken word. Performers include the Blind Boys of Alabama, Mark Eitzel, Creeper Lagoon, Jello Biafra, DJ Swift Rock, Sister Spit, Los Delicados, Dance Mission, Felonious, DJ Polywog, and others, along with a special surprise guest slinging its own brand of sonic dookie at City Hall. Sup. Tom Ammi and Metallica guitarist Kirk Hammett (who was born and raised in the Mission and is still an S.F. resident) rally the crowds. Noon-6 p.m., Larkin at McAllister, S.F. Free. www.millionbandmarch.com. (Debbie Berne)

PHOTO OF MARK EITZEL BY BLAKE BODANOVICH







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9 & 11pm

Thursday Nov 2

**Roy Rogers**

8:30 & 10:30



Friday Nov 3

**John Hammond  
Eliza Gilkyson**

8 & 10:30pm



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1

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OCT  
2

ABOVE:  
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CHICKENBONES**  
HH: TBA

FRI  
OCT  
3

**NATIONAL JOY BAND**  
**TREE SOMETHING**  
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ABOVE: ALVARADOS  
HH: LIZ ANAH

SAT  
OCT  
4

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5

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OCT  
6

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TUES  
OCT  
7

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ABOVE:  
TAMMY FAYE STARLIGHT

WED  
NOV  
8

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THUR  
NOV  
9

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FRI  
NOV  
10

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HH: TIP ON IN

SAT  
NOV  
11

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**music  
calendar**

**club guide  
venue directory**

**Amnesia** 853 Valencia; (415) 970-8336.  
**Annie's Cocktail Lounge** 15 Boardman Place; (415) 703-0865.  
**AsiaSF** 201 Ninth St; (415) 255-8889.  
**Backflip** 601 Eddy; (415) 771-FLIP.  
**Baobab** 3388 19th St; (415) 643-3558.  
**Bauhaus** 6139 Geary; (415) 387-1151.  
**Beach Chalet** 1000 Great Highway; (415) 386-8439.  
**Big Heart City** 836 Mission; (415) 777-0666.

**Java on Ocean** 1700 Ocean; (415) 587-3126.  
**Jazz at Pearl's** 256 Columbus; (415) 291-8255.  
**Jelly's** 295 China Basin Way; (415) 495-3099.  
**Johnny Foley's** 243 O'Farrell; (415) 954-0777.  
**Les Joulins** 44 Ellis; (415) 397-5397.  
**Julie's Supper Club** 1123 Folsom; (415) 861-0707.  
**Justice League** 628 Divisadero; (415) 289-2038.

**Sound Factory** 525 Harrison; (415) 979-8686.  
**South Beach Billiards** 270 Brannan; (415) 764-0389.  
**Starlight Room** Drake Hotel, 450 Powell; (415) 395-8595.  
**Stars** 555 Golden Gate; (415) 861-7827.  
**Storyville** 1751 Fulton; (415) 441-1751.  
**The Stud** 399 Ninth St; (415) 252-7883.  
**Studio 435** 435 Broadway; (415) 291-0333.  
**Sweat Shop** 1943 Mission; (415) 487-1903.  
**Tango Tango** 1550 California; (415) 775-0442.  
**Tempest** 431 Natoma; (415) 495-1863.  
**Ten 15 Folsom** 1015 Folsom; (415) 431-0700.  
**330 Ritch** 330 Ritch; (415) 541-9574.  
**Tip Top Inn** 3001 Mission; (415) 824-6486.  
**The Top** 424 Haight; (415) 864-7386.  
**Tongue and Groove** 2513 Van Ness; (415) 928-0404.  
**Top of the Mark** Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.  
**Toronado** 547 Haight; (415) 863-2276.  
**Transmission Theater** 314 11th St; (415) 861-6906.  
**Trapdoor** 3251 Scott; (415) 776-1928.  
**26 Mix** 3024 Mission; (415) 248-1319.  
**Up & Down Club** 1151 Folsom; (415) 626-2388.  
**Velvet Lounge** 443 Broadway; (415) 788-0228.  
**Venue 9** 252 Ninth St; (415) 626-2169.  
**Vivande Ristorante** 670 Golden Gate; (415) 673-9245.  
**Warfield** 982 Market; (415) 775-7722.

**Bay Area**

**Ashkenaz** 1317 San Pablo, Berk; (510) 525-5054.  
**Baltic** 135 Park Place, Point Richmond; (510) 235-2532.  
**Bison Brewing Company** 2598 Telegraph, Berk; (510) 841-7734.  
**Blake's** 2367 Telegraph, Berk; (510) 848-0886.  
**Bluesville** 131 Broadway, Oakl; (510) 893-6215.  
**Caribee Dance Center** 1408 Webster, Oakl; (510) 835-4006.  
**Cato's Ale House** 3891 Piedmont, Oakl; (510) 655-3349.  
**Club Fusetti** 815 West Francisco, San Rafael; (415) 459-6079.  
**Eli's Mile High Club** 3629 MLK Jr Way, Oakl; (510) 655-6661.  
**Fourth Street Tavern** 711 Fourth St, San Rafael; (415) 454-4044.  
**Freight and Salvage** 1111 Addison, Berk; (510) 548-1761.  
**H's Lordships** 199 Seawall, Berk; (510) 843-2733.  
**Island Paradise Club** 1436 Webster, Alameda; (510) 865-3225.  
**Ivy Room** Solano at San Pablo, Albany; (510) 524-9299.  
**Jimmie's VIP Jazz Room** 1731 San Pablo, Oakl; (510) 268-8444.  
**Jupiter** 2181 Shattuck, Berk; (510) THE-ROCK.  
**Kimball's East** 5800 Shellmound, Emeryville; (510) 658-2555.  
**Lindee's Bar and Grill** 2765 Clayton, Concord; (925) 676-7272.  
**New George's** 842 Fourth St, San Rafael; (415) 457-1515.  
**19 Broadway** 19 Broadway, Fairfax; (415) 459-1091.  
**924 Gilman** 924 Gilman, Berk; (510) 525-9926.  
**Panache** 639 E. Blithedale, Mill Valley; (415) 388-3493.  
**Paramount Theatre** 2025 Broadway, Oakl; (510) 465-6400.  
**Pasand Lounge** 2286 Shattuck, Berk; (510) 549-2559.  
**La Peña Cultural Center** 3105 Shattuck, Berk; (510) 849-2568.  
**Peri's** 29 Broadway, Fairfax; (415) 459-9910.  
**Port Lite** 229 Brush, Oakl; (510) 451-0600.  
**Starry Plough** 3101 Shattuck, Berk; (510) 841-2082.  
**Stork Club** 2330 Telegraph, Oakl; (510) 444-6174.  
**Sweetwater** 153 Throckmorton, Mill Valley; (415) 388-2820.  
**Tavern Grill** 1448 Burlingame, Burlingame; (415) 344-5692.  
**Terrace Lounge** Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.  
**Veterans Memorial Building** 200 Grand, Oakl; (510) 238-3284.  
**White Horse** 6551 Telegraph, Oakl; (510) 652-3820.  
**Yoshi's** 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ❖



**Electro-heads:** Broadcast plays Bottom of the Hill Fri/3.

**Bimbo's 365 Club** 1025 Columbus; (415) 474-0365.  
**Biscuits and Blues** 401 Mason; (415) 292-2583.  
**Black Cat** 501 Broadway; (415) 981-2233.  
**Blackthorn Tavern** 834 Irving; (415) 564-6627.  
**Blue Lamp** 561 Geary; (415) 885-1464.  
**Boom Boom Room** 1601 Fillmore; (415) 673-8000.  
**Boomerang** 1840 Haight; (415) 387-2996.  
**Bottom of the Hill** 1233 17th St; (415) 621-4455.  
**Brainwash** 1122 Folsom; (415) 255-4866.  
**Broadway Studios** 435 Broadway; (415) 291-0933.  
**Bruno's** 2389 Mission; (415) 648-7701.  
**Bubble Lounge** 714 Montgomery; (415) 434-4204.  
**The Cafe** 2367 Market; (415) 861-3846.  
**Cafe Bastille** 22 Belden; (415) 986-5673.  
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**Cafe du Nord** 2170 Market; (415) 861-5016.  
**Cafe International** 508 Haight; (415) 552-7390.  
**Cafe Niebaum-Coppola** 916 Kearny; (415) 291-1700.  
**Casanova Lounge** 527 Valencia; (415) 863-9328.  
**Cat Club** 1190 Folsom; (415) 431-3332.  
**Cellar** 685 Sutter; (415) 441-5678.  
**Circadia** 2727 Mariposa; (415) 552-2649.  
**City Nights** 715 Harrison; (415) 546-7938.  
**Club Deluxe** 1509-11 Haight; (415) 552-6949.  
**Club Malibu** 3369 Mission; (415) 821-7395.  
**Club Six** 60 Sixth St; (415) 863-1221.  
**Club Townsend** 177 Townsend; (415) 974-1156.  
**CoCo Club** 139 Eighth St; (415) 626-2337.  
**Cosmos** 2730 21st St; (415) 282-9926.  
**Covered Wagon Saloon** 917 Folsom; (415) 974-1585.  
**Cypress Club** 500 Jackson; (415) 296-8555.  
**Deuces** 2319 Taraval; (415) 566-9122.  
**DNA Lounge** 375 11th St; (415) 626-1409.  
**Dylan's** 2301 Folsom; (415) 641-1416.  
**Eastside West** 3154 Fillmore; (415) 885-4000.  
**Edinburgh Castle** 950 Geary; (415) 885-4074.  
**Elbo Room** 647 Valencia; (415) 552-7788.  
**Endup** 401 Sixth St; (415) 357-0827.  
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**Harry Denton's** 161 Stewart; (415) 882-1333.  
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**HiFi** 2125 Lombard; (415) 345-TONE.  
**Hobson's Choice** 1601 Haight; (415) 621-5859.  
**Holy Cow** 1531 Folsom; (415) 621-6087.  
**Hotel Utah** 500 Fourth St; (415) 546-6300.  
**House of Shields** 39 New Montgomery; (415) 392-7732.  
**Infusion** 555 Second St; (415) 543-2282.  
**Ireland's** 32 3920 Geary; (415) 386-6173.

**Kate D'Briens** 579 Howard; (415) 882-7240.  
**Kimo's** 1351 Polk; (415) 885-4535.  
**King Street Garage** 174 King; (415) 665-6715.  
**Last Day Saloon** 406 Clement; (415) 387-6343.  
**Lost and Found Saloon** 1353 Grant; (415) 675-5996.  
**Lou's Pier 47** 300 Jefferson; (415) 771-0377.  
**Luggage Store Gallery** 1007 Market, Second fl; (415) 255-5971.  
**Mad Dog in the Fog** 530 Haight; (415) 626-7279.  
**Make-Out Room** 3225 22nd St; (415) 647-2888.  
**Mario's Bohemian** 2209 Polk; (415) 776-8226.  
**Maritime Hall** 450 Harrison; (415) 974-0634.  
**Mexican Bus** Bus leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.  
**Moose's** 1652 Stockton; (415) 989-7800.  
**Nickie's BBQ** 460 Haight; (415) 621-6508.  
**Noe Valley Ministry** 1021 Sanchez; (415) 454-5238.  
**Did First Church** 1751 Sacramento; (415) 474-1608.  
**111 Minna St.** 111 Minna; (415) 974-1719.  
**One Market Restaurant** 1 Market; (415) 777-5577.  
**Paradise Lounge** 308 11th St; (415) 861-6906.  
**Peña del Sur** 2870 22nd St; (415) 550-1101.  
**Piaf's** 1686 Market; (415) 864-3700.  
**Pier 23** Pier 23; (415) 362-5125.  
**Plough and Stars** 116 Clement; (415) 751-1122.  
**Plush Room** 940 Sutter; (415) 885-2800.  
**Polly Esther's** 181 Eddy; (415) 885-1977.  
**Powl A Cocktail Lounge** 101 Sixth St; (415) 278-0940.  
**Powerhouse** 1347 Folsom; (415) 552-8689.  
**Purple Onion** 140 Columbus; (415) 398-8415.  
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**Red Devil Lounge** 1695 Polk; (415) 921-1695.  
**Redwood Room** Cliff Hotel, 495 Geary; (415) 775-4700.  
**Rick's** 1940 Taraval; (415) 731-8900.  
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**Ritz-Carlton** 600 Stockton; (415) 296-7465.  
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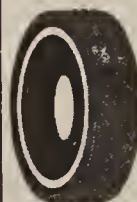
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## Thursday 2

From page 81

**Fetish, Shortwave Rocket, Influents** *Amnesia*. 9pm.  
**Five-7, West by God** *Velvet Lounge*. 9pm, \$5.  
**Steve Freund** *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.  
**Albert 'King' Giles** *Skip's Tavern*. 7pm.  
**Ledisi with Anibade** *Cafe du Nord*. 10pm, \$5. With DJ JJ.  
**Mates of State, John Vanderslice, Court and Spark** *Bottom of the Hill*. 9:30pm, \$6.  
**Roy Rogers** *Biscuits and Blues*. 8:30 and 10:30pm, \$12.50.  
**Scot Sier Band, Brian Wachhorst** *B-Spot Restaurant and Brewing Company*, 2301 Fillmore; 614-1111. 9:30pm.  
**Signal, Low Rise** *Last Day Saloon*. 9pm, \$5.  
**Sunfur, King Harvest, Tea Leaf Green** *Paradise Lounge*. 8:30pm, \$7. With Lane and the Badass Chickens in the upstairs lounge.  
**Tainted Love** *Tongue and Groove*. 10pm, \$10.

## Bay Area

**Country Pete McGill and His Cottonfield Blues Band** 10739 MacArthur, Oak; (510) 553-9892. 9pm.

## Jazz/new music

**Blue Room Boys** *Top of the Mark*. 8:30pm.  
**Andrea Centazzo** *Limn Gallery*, 290 Townsend; 788-4142, ext 18. \$15-17.  
**Barbara Dennerlein, Rhoda Scott, Trudy Pitts** *Bimbo's*. 8pm, \$20-32. Part of San Francisco Jazz Festival.  
**David Ellinoff, Bob Ostertag** *Luggage Store Gallery*, 1007 Market; 255-5971. 8pm.  
**Scott Foster Trio** *San Francisco Brewing Company*, 155 Columbus; 434-3344. 9pm.  
**Dick Fregulia, Vince Gomez** *Cobalt Tavern*, 7pm.  
**John Goodman, Frank Jackson, and Mark Stock** *Cypress Club*. 8pm.  
**Peter Horvath Trio** *Black Cat*. 9:30pm, 11pm, 12:30am.  
**Josh Jones Latin Jazz Ensemble** 111 Minna. 9pm, \$10.  
**Shan Kenner** *Enrico's*. 7pm.  
**Mike Lipskin and Waldo Carter** *Moose's*. 8pm.  
**Karen Mason** *Plush Room*. 8pm. \$25.  
*Through Sun/12*.  
**Bill Mays Trio** *Jazz at Pearl's*. 9pm.  
**Larry D'Leno** *Piano Bar*, 1092 Post; 771-2022. 8:30pm.  
**BJ Papa** *La Gondola*, 15 Columbus; 956-5528. 8pm.  
**'Salute to Eddie Marshall'** *Masonic Auditorium*. 8pm, \$20. Part of San Francisco Jazz Festival.  
**Starlight Orchestra with Daline Jones and Kent Strand** *Starlight Room*. 8pm.  
**Suplicants** *Butterfly*. 10pm.  
**Larry Vuckovich** *Jazz at 33, Pier 33, Embarcadero*; 788-4343. 8pm.

## Bay Area

**Bitches' Brew, Mega Mousse** *Starry Plough*. 9:30pm, \$5.  
**Irrationals** *Anna's*, 1801 University, Berk; (510) 849-2662. 8pm.  
**Keni 'El Lebrijano'** *The Albatross*, 1822 San Pablo, Berk; (510) THE BIRD. 9pm.

## Folk/world/country

**Acoustic open mic** *Sacred Grounds Cafe*, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.  
**Circle R Boys** *Atlas Cafe*, 3049 20th St; 648-1047. 8pm.  
**Drew Harrison and Wayne McSweeney** *Johnny Foley's*. 9pm.

## Bay Area

**Descarga Cubana** *La Peña Cultural Center*. 8pm, \$18-20.  
**Legion of Mary** *Ashkenaz*. 8:30pm, \$7.  
**Hani Naser's Tyme Yoshi's**. 8 and 10pm, \$16.

## Dance clubs

**Arabian Nights** *El Rio*. 9pm. With Amira.  
**Blend** *Storyville*. 10pm-2am. With Corazon, Papi Chocolate, and Papa Joe.  
**Body and Soul** *Backflip*. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.  
**Circuit Breaker** *Fuse*, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.  
**DiscoKitty** *Polly Esther's*. 9pm. '70s and '80s with DJ Chill.

**Double Clutch** *Sacrifice*. 10pm-2am. JB spins old-school breaks.  
**Electrofreq** 354 11th St; 863-5964. 7pm.  
**Elementary** *Movida Lounge*, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy J spinning jazz, funk, and Latin.  
**Faith City Nights**. 9:30pm-3am, \$10. Hip-hop, R&B and house with Blackstone, Ruben Mancias, and Jay-R.  
**Free Liquid**, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.  
**Flavasauce** *Manhattan Lounge*, 699 Market; 543-0191. 6-10:30pm, \$4. House music.  
**Global Warming** 111 Minna St. 10pm-2am, \$10. World music with the Josh Jones Latin Jazz Ensemble and DJs Fluid, Tomas, and Coop D'Ville.  
**Groove** *Manhattan Lounge*, 699 Market; 399-8305. 10:30pm-2am. House music with resident Gourachandra and guests.  
**Jalapeno Room** 2565 Mission; 285-6969. 10:30pm. With DJs Rene, Saul, and Lester spinning hip-hop, R&B, reggae, house, and Latin.  
**Justice League** 9pm, \$10. With Namane, J-Boogie, and Pause. Fundraiser for Chris Daly's supervisorial campaign.  
**Kit Kat Endup**. 10pm-4am, \$10.  
1984 *Cat Club*. 9pm. '80s music.  
**Popscore** 330 Ritch. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron and Jeremy.  
**Pssst!** 11:11 Lounge, 1330 Polk; 885-2652. 10pm. Hip-hop and open mic with Element.  
**Reform Skool** *The Stud*. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.  
**Rush Bas**, 383 Bay; 441-3885. 9pm. Jungle music.  
**Shift** *Millennium*, 1031 Kearney; 434-1308. 9pm-6am.  
**Soulness** *Hush Hush Lounge*, 496 14th St; 241-9944. 9:30pm-2am. DJ Goldmyne and English Steve spin vintage soul and R&B.  
**Str8 Up and Down Club**. 10pm-2am, \$10. With Ben Doren and Julius Melendez.  
**Sure Shot** *The Top*. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.  
**Technology** *FTP Techno Cafe*, 950 Grant; 982-2255. 9pm, \$7.  
**Variance** 26 Mix. 9pm-2am. Drum 'n' bass with Brent Northey, Mark Sires, Brian Schmitt, and Paul Harbison.  
**What Da Funk** *Nickie's BBQ*. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

## Bay Area

**Grateful Dead DJ Nite** *Ashkenaz*. 10pm, \$5.  
**Grateful Dead** tunes with Digital Dave.  
**So Many Styles** *Eli's Mile High Club*. 8pm.  
Funk, soul, and R&B with Styles and Kendread.

## Classical

**Julie Ann Giacobassi, Sara Oliver, Mariko Smiley, Adam Smyla, and Peter Shelton** *University of California, San Francisco*, 513 Parnassus; 476-2675. Noon. The musicians perform Feliciano's *Music for Solo English Horn* and Ewazen's *Quintet for English Horn and Strings*.  
**San Francisco Conservatory of Music students** *San Francisco Conservatory of Music, Hellman Hall*, 1201 Ortega; 759-3475. 8pm. The college's students perform chamber music for strings and piano.  
**San Francisco Symphony** *Davies Symphony Hall*, 201 Van Ness; 864-6000. 8pm, \$15-80. See Wed/1.

## Bay Area

**St. Mark's Choir** *St. Mark's Episcopal Church*, 2300 Bancroft, Berk; (510) 845-0888. 7:30pm. The choir, led by music director George Anton Emblom, performs *Missa Pro Defunctis* by Juan Esquivel.

## friday 3

## Rock/blues/hip-hop

**Tom Armstrong, Bellyachers, Blue Arrows** *Hotel Utah*. 9pm.  
**Backpages** *Johnny Foley's*. 9pm.  
**Board of Directors** *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.  
**Boomshanka** *Tongue and Groove*. 9pm, \$6.  
**Box Set, Heather Combs, Kasey Chambers**

Continued on page 88

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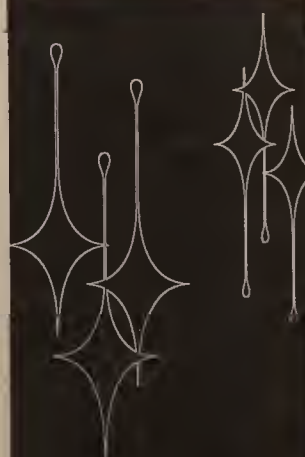


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thurs. nov. 2 **R&B Jam-Down**  
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> Urban Soul Hip Hop Party <  
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weds. 9pm **Expansions.**  
\*\*\*\*\*  
Voted Best DJ of the Bay 2000  
dj Vinnie Esparza (Ubiquity/KUSF)  
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thurs. nov. 9 **Elementary.**  
\*\*\*\*\*  
dj Sloppy J (Salvage Sounds) mixing up  
Soul Jazz. Funk. Latin. Beats and Breaks.

fri. 7pm **Cymbiosis.**  
\*\*\*\*\*  
dj Mike Styles + weekly guest djs bring you  
the funk, latin flavor, reggae, and hip hop.  
11/3 dee-jay Zeph 11/10 dee-jay Raw B

sat. 9pm **FutureRoots**  
\*\*\*\*\*  
djs Kevin. Huckster. present new funktronica.

sun. 7pm **Stone Cold Chillin'**  
\*\*\*\*\*  
djs Woo & Maz spinning downtempo styles  
drum n bass soulful sounds of 2 step garage.

mon. 9pm **SlapBass**  
\*\*\*\*\*  
dee-jay Emerson and efew lay down that  
old skool turntable soul and jazzy chill funk.

tues. 9pm **Stylus.**  
\*\*\*\*\*  
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# Politiporn

Since my duke-'em-out eviction began in late August, I have felt vaguely justified in behaving like an idiot every time I venture into public — particularly if booze is involved. So imagine what the Endup could do to a person in my state. People describe the Endup's weekend daytime parties as church — except in this church, Jesus is wearing a cute Dolce and Gabbana tube top and Gucci shades and *owning* it outside on the deck. All walks of life and freakdoms venture here: tough club hags, beautiful gay boys, glammed-out fag hags, surprised tourists, misplaced parents, the Irish set, the English set — all colors, countries, and styles of flared pants. And they come here to lose their shit to house music. I repeat: it's all about house, and the dirty things it makes you do — like get into that weird, one-with-the-post-op-goddess house feeling that makes you dance all crazy until you forget that the frightful outside world exists.

But you have to know your Endup limit — which is exactly where I went wrong a few weeks ago. I was hanging out under the sun during Otherwhirled, enjoying DJ Tracy and Charlotte the Baroness's divine house sounds, and in walked my friend Navin, a sick fuck who enjoys a good prank as much as I do. We cruised around talking to strangers, trying to convince them that we were happily engaged and that they must attend our wedding ceremony in a bathroom stall at the Endup next week. "The ceremony begins at 6 a.m. sharp — night when they start serving liquor again," I would say. And Navin would add, "She doesn't mind that I like to suck cock."

It's impossible to fool the queens — who laughed us off — so we worked our act around until we settled on an innocent and/or slightly retarded former frat boy from Orange County, whom we convinced to star in our upcoming "political porn." "Nonpolitical porn is completely over," I explained. "I play Janet Reno, and he plays baby Bush, and we work it out through fucking each other for six hours straight on pay-per-view TV. We want you to be our naughty Nader for \$500,000." Oddly, he lapped it up. He listened thoughtfully to our cruel, impromptu scheme and occasionally squealed, "I'm ready to fuck now!"

Naturally, we had to push it just a bit further. "There's one little catch," I said. "You have to take it up the ass." The boy cried, "But I can't do that — I'm straight!" And it was precisely this comment that triggered the next four hours of intensive mental torture.

Grasping for a believable celebrity participant, we convinced him that Eminem had been cast as the top and that it would therefore be a complete honor to partake — or to receive, rather. "It's very hip-hop, it's very macho, and it's very straight," I argued.

"I don't want to think about it right now," he said, rubbing his forehead in anguish, "But things could change." His compliance was astounding and inspired us further.

"So how big is your cock?" Navin asked. "Why don't you whip it out?"

"Aw, no," the boy said bashfully, but he measured the dimensions with his hands.

"Wow, that's gargantuan," said writer Eugene Chai, who had hopped into the role of the film's director. "It's like a foot long."

"Nah, it's not that big," our grinning captive said.

Navin massaged the boy's knee and said, "Our psychic intuition is telling us that it is."

"Oh, I'm so ready to fuck right now," squealed our pig. "Can't you guys get a hotel, like an hourly one, or something?"

"That's great," Chai said. "That's exactly the sort of enthusiasm we're looking for. And although we're dying to get to work, we can't really do anything without our lawyer."

I pretended to call our lawyer on Navin's cell phone and commanded him to immediately bring down the "documents": "I don't care if it's only 7 a.m."

While we waited, events took a turn for the darker when Chai announced that he was a recent Princeton grad. "Yes, I did a triple major in economics, international business, and philosophy," he said, which visibly impressed our boy. Then Chai dropped the huge sketcher bomb (that is, something sketchier than an Eminem porno with three people who approached you at a nightclub): "and now I smuggle cocaine and white slaves." Instantly the boy's face went blank. "Why'd you get into that?" he asked.

"Oh, there's this vast Ivy League network of cocaine dealers and pimps and —" Here our potential politiporn star dashed out before we had a chance to grab his digits.

## Some actual club reporting

All those bitches who think they're too DFDO (Down From Day One) to appreciate 2-step need to get their booties checked by a disco therapist. **Foxxee** dispensed with the medicinal party sounds a few weeks ago at **Shine**, where he played an amazing set that sounded a lot like house getting busy with hip-hop and jungle: bouncy breaks, honeyed vocals, moments of four-on-the-floor, and tons of deep, sexy bass. **Shobhan** (in hot pink hot pants) and **White Rabbit** (in an apron and bunny ears) also worked the decks before **Money-B** from **Digital Underground** showed up and got on the mic.

The following week **Step** stomped on my ass. **Dom Some** and **JP** (also of **Element**, a drum 'n' bass-2-step weekly) produce this monthly 2-step party at **An Sibin**, a new, extremely amicable Irish bar off Polk. That night **Noel** of Phunkateck got on the decks after **Enzyme**, a new Step and Element resident. The vibe was friendly, the music was deep, so why shouldn't the DFDO crowd chill out and just work their uptight asses? "It's the integrative slap in the face that this club scene needs," Dom Some says. "2-step's a tasty concoction made outta equal parts house, drum 'n' bass, R&B, and breaks, so everyone can find something they like." And there you have it.

**Otherwhirled**, Sat., 6 a.m.-4 p.m., Endup, 401 Sixth St., S.F. (415) 357-0827.

**Step**, Fri/3, 7 p.m.-2 a.m., An Sibin, 1176 Sutter, S.F. (415) 929-1992. With guests Arc Angel Gabe Real, Foxxee, and Enzyme.

**Element**, Tues., 10 p.m.-1:30 a.m., Backflip, 601 Eddy, S.F. (415) 771-FLIP. Residents John Paul, Dom Some, and Enzyme. Tues/14, Element moves to the Velvet Lounge, 443 Broadway, S.F. (415) 788-0228.

Send comments or tips to [ladyarmalade@sfbg.com](mailto:ladyarmalade@sfbg.com).

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Wed 11/1 9:30 \$8	Damon and Naomi with Ghost Ana D
Thu 11/2 9:30 \$6	Mates of State John Vanderstice The Court & Spark Sean Nelson Duo singer from Harvey Danger
Fri 11/3 10:00 \$12	Broadcast Cinerama DJ Aaron Axelsson from Pop Scene
Sat 11/4 10:00 \$10 in advance \$12 at the door	Cinerama Aislars Set Rainer Maria
Sun 11/5 5:00 \$8	all-you-can-eat BBQ at 4pm Pedro the Lion Death Cab for Cutie Starflyer 59
Sun 11/5 9:00 \$8	Death Cab for Cutie Pedro the Lion Kind of Like Spitting
Mon 11/6 9:00 \$7	Mooney Suzuki Sean Na Na Mountain Con
Tue 11/7 9:00 \$8	Elf Power The Minders Places
Wed 11/8 9:30 \$5	Sunset Valley Visitor Jim Dart

## UPCOMING

Thu 11/9	Charalambides Subarachnoid Space Voyager One
Fri 11/10	stray neo. presents No Forcefield Westside Chemicals Que's Hip Hop Shop UFO
Sat 11/11	Sun City Girls Three Day Stubble
Sun 11/12 5 pm	all-you-can-eat BBQ Keeners DeSoto Reds
Sun 11/12 9 pm	KLUBStitute Drag Queen Pageant
Mon 11/13	High On Fire Clear Light Ausar
Tue 11/14	Sfu-Ma-To Proxy Kicky Tricks Vapourtrail
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DJs Aaron Axelsson & Jeremy

FRIDAY 11/3 Flashbacks/R&B/Worldbeats  
**LAVA LOUNGE**  
DJs Billy Vidal & Guests

SATURDAY 11/4 HipHop/Breaks  
**THE FINAL MONEYSHOT**  
DJs Toph, Doc-Fu, Robbie, Zeph, Anna, Ted Shred & Roman

SUNDAY 11/5 Soul/R & B  
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## Friday 3

From page 85

Slin's. 9pm, \$13-14.

Broadcast, Cinerama, DJ Aaron Axelson Bottom of the Hill. 10pm, \$12

Jeff Calvin Blues Band Blue Lamp. 9:30pm.

Coldcut, DJ D.K. Bimbo's 365 Club. 9pm, \$16-

18. See Critic's Choice.

Dead and Gone, Phantom Limbs Covered

Wagon Saloon. 6pm, \$3.

Phil Guy Boom Boom Room. 9:15pm, \$10.

Through Sat/4.

John Hammond, Eliza Gilkyson Biscuits and Blues. 8:30 and 10:30pm, \$17.50.

Edna Love Skip's Tavern. 9:30pm. Through Sat/4.

Merchants of the New Bizarre Brainwash.

8pm.

National Joy Band, Bluebeard, Tree Some-

thing, Peak Show Paradise Lounge. 8:30pm,

\$9. With Alvarados in the upstairs lounge.

Deborah Pades, John Lester, David Hopkins

Dolores Park Cafe, 501 Dolores; 503-0562.

7:30pm.

Planets West, Yuji Oniki, Delicate AWOL Cafe

du Nord. 9:30pm, \$7.

Red Elvies, Phenomenuts Justice League.

9pm, \$10-12.

Roots, Guru, Slum Village, Bahamadia, Talib

Kweli, Dead Prez, Jaguar, Jazzyfatnastees

Maritime Hall. 8pm, \$25. Through Sat/4. See

Full Circle, page 73, and Grooves, page 70.

Slaptones, Songo, Blue Marmalade Last Day

Saloon. 9pm, \$5.

Slumlordz, Verbatum, Azeem, Oakland

Faders Boomerang. 9:30pm, \$7. With DJ

Monkey and guests. CD release party for the

Slumlordz.

Sonny Smith B-Spot Restaurant and Brewing

Company, 2301 Fillmore; 614-1111. 9:30pm.

Train, Glen Phillips Fillmore. 9pm, \$17.50.

Widespread Panic, Dirty Dozen Brass Band

Bill Graham Civic Auditorium, 99 Grove;

(415) 421-TIXS. 7:30pm, \$25. Through

Sat/4.

Ticket to Ride Ireland's 32. 9pm.

## Bay Area

Bible of the Devil, Wire Graffiti, Drunk Horse,

Pattern Port Lite. 9pm, \$3.

Bobby Blue Bland Kimball's East. 8 and

10pm, \$24-26. Through Sun/5.

Henry Clement Eli's Mile High Club. 8pm.

Custard Pie Starry Plough. 9:45pm, \$5.

Kirby Grips, Applesauce, Chantigs Ivy Room.

9pm, \$3.

Replicator, Autis Tool, Pome 21 Grand, Oakl;

(510) 44-GRAND. 8pm, \$5-10.

Slow Gherkin, Tsunami Bomb, Loose

Change, Flatus, Homeless Wonders 924

Gilman. 8pm, \$5.

Tangl, Zonk Blake's. 9:30pm, \$5.

## Jazz/new music

Don Alberts Duo Cobalt Tavern. 7pm.

Bonnie Barnett, Millenium Hum Noe Valley

Ministry. 8:15pm, \$10.

Black Market Jazz Orchestra Top of the

Mark. 9pm, \$10.

Bova do Rio Quartet Dave McNab Trio Butter-

fly. 10pm.

Ken Fishler Duo Cobalt Tavern. 7:30pm.

John Goodman, Frank Jackson, and Mark

Stock Cypress Club. 8pm.

Chris Huson Moose's. 8pm.

Gregory James 26Mix. 8pm.

Karen Mason Plush Room. 8pm. \$25. Wed-

Sat through Sun/12.

Night of Serious Drinking Circadia. 9pm. \$3.

Raw Deluxe Black Cat. 9:30 and 11pm,

12:30am. \$7.

Bud Shank Sextet, Noel Jewkes Legato Ex-

press Herbst Theatre, 401 Van Ness; 788-

7353. 8pm, \$18-35. Part of San Francisco

Jazz Festival.

Starlight Orchestra with Oaline Jones and

Kent Strand Starlight Room. 8:30pm.

Hal Stein Quartet Enrico's. 8:30pm.

Larry Vuckovich Jazz at 33, Pier 33, Embar-

cadero; 788-4343. 8pm.

Mark Wright Sextet Jazz at Pearl's. 9:30pm.

Pamela Z and Joan Jeanrenaud Patricia

Sweetow Gallery, 49 Geary; 788-5126. 8pm.

## Bay Area

Las Caracas de Cuba Paramount Theatre.

8pm, \$20-55. Part of San Francisco Jazz Ex-

festival.

Trilok Gurtu Yoshi's. 8 and 10pm. \$18. See 8

Days a Week, page 74.

Steve Lucky and the Rhumba Bums Ashke-

naz. 9:30pm, \$11.

Scott Kirby Sanchez Concert Hall, 1220 Linda

Mar, Pacifica; (415) 355-1882. 7:30pm.

'Mambo, A Big-Band Tribute to Tito Puente'

Mr. E's Spotlight on the Square, 2203

Mariner's Square Loop, Alameda; (510) 523-

8368. 9 and 11pm, \$12. See 8 Days a Week,

page 74.

Federico Cervantes, Hideo Oate Anna's, 1801

University, Berk; (510) 849-2662. 8pm.

## Folk/world/country

Acoustic Democracy Espresso Bravo. 9pm.

Big Lou and Polka Casserole Schroeder's, 240

Front; 468-5986. 5:30pm.

Crooked Jades Elbo Room. 10:30pm.

'Plough &amp; Stars 25th Anniversary' Plough

and Stars. 7pm.

Sonando 850 Cigar Bar, 850 Montgomery;

291-0850. 10pm.

## Bay Area

Corner Pocket Jupiter. 8pm.

Mermeladas La Peña Cultural Center.

8:30pm.

## Dance clubs

Activate Manhattan Lounge, 699 Market;

552-1346. 5-10pm. Kylan, Brian Cox, and

Chameleon spin techno.

Assimilate 2000 Cat Club. 9:30pm.

Backflip 10pm-2am, \$5. House music.

Bassment Ten 15 Folsom. 11pm-3am.

Bubble and Squeak Amnesia. 10pm-2am, \$5.

With residents Tom Thump and Soulsalaam

and guest Sloppy J.

DJ Nzinga El Rio. 9pm, \$7. World beat with

Cl Ruiz.

Cymbiosis Movida Lounge, 200 Fillmore;

934-8637. 7pm. Jazz, salsa, and funk.

Evolution Space 550, 550 Barnveld; 550-

6886. 10pm-6am, \$15-20. With residents and

Continued on page 91

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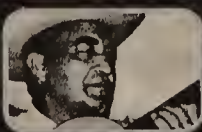
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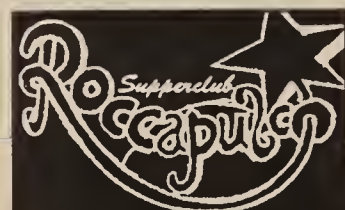
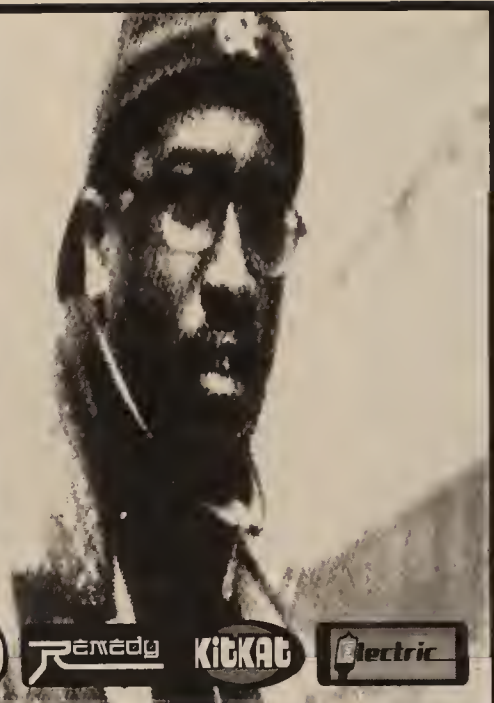
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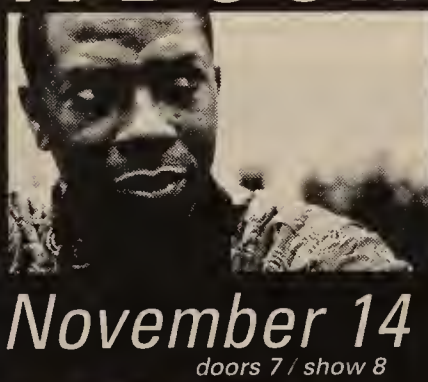
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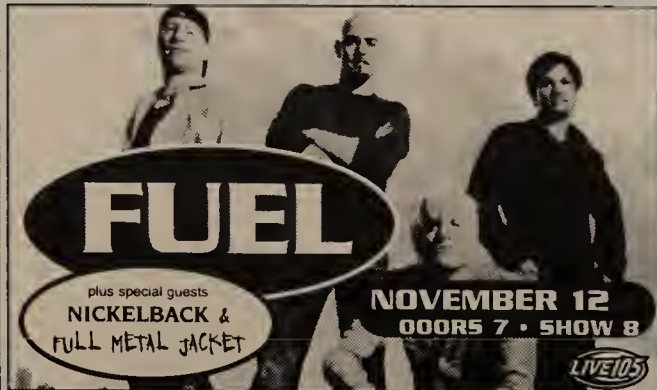
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- 6PM-10PM 70s & 80s WITH DJ SOLO
- 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS
- DJ SWITCH IN MAIN ROOM
- "GLITTER" HOUSE UPSTAIRS, HOSTED BY BOBECK, DJ NORM STRADLEY, BEN DOREN & C & JERRY ROSS (VIP LOUNGE)

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## GROOVE KITTY

- 9:30PM-2AM HOUSE MUSIC, TRIP HOP, RARE GROOVES & FASHION CROWD HOSTED BY SEBASTIAN, ANDRE, TONY KUTULAS, BEN DOREN & PETE
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- 8PM-9:30PM LESSONS W/ RICARDO & SARAH
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A solo piano concert  
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On Sale  
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Tickets on sale November 5 at all Tickets.com outlets (normal service charges apply), or in person (weekdays 11-6 and show nights) at Slim's box office, 333 11th St., San Francisco (only \$1 service charge). Tickets by fax/credit card through Slim's box office: (415) 255-0333. Charge online at [www.tickets.com](http://www.tickets.com). or by phone (510) 762-2277.

George Winston's  
Album "Plains"  
is in stores now on  
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Please join us in support of the San Francisco Food Bank by bringing a donation of canned food to the concert. There will be collection baskets at the entrances.

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Sat & Sun 11am-3:30pm

Wed 11/1

9PM No Void Underground

Thur 11/2

9PM "Uncommon Origins"  
W/ Satva & DJ Zezer

Fri 11/3

9PM Tom Armstrong  
The Bellyachers  
The Blue Arrows

Sat 11/4

9PM The Del Bombers  
Dean Del Ray  
Silver Side

Sun 11/5

8:30PM The Diggers  
J.L. Stiles  
Jeff Gutman

Mon 11/6

Open Mic W/ Dayla Soul  
7:30 Sign Ups FREE

Tues 11/7

No Void Underground

### UPCOMING:

- 11/9 "Uncommon Origins"  
W/ Satva & Zezer
- 11/10 2nd Set, Famous Last Words, Geoff Pearlman
- 11/11 Sex Fresh, Seven, Highdivers
- 11/12 Zunga, Action Palace, Killed By Caution
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## Friday 3

From page 88

guest Lenny Fontana.  
**Fag Fridays** *Endup*. 10pm-5:30am, \$8. With Rolo, Ruben Mancias, and Blackstone.  
**Far East** *Blind Tiger*, 787 Broadway; 788-4020. 10pm-2am, \$5. House and 2-step with Paul Craven, and guests.  
**Fogfest** *An Sabin*, 1176 Sutter; 929-1992. 6-9pm. With Deepfrog and Jeremy.  
**Garage** 1028 Geary; 430-2169 ext. 9183. 10pm. House music with residents James Reed and Mone.  
**Girls Club** *The Stud*. 10pm, \$6. Hip-hop, R&B, and reggae.  
**House Beautiful** *Sno-Drift*, 1830 Third St; 431-4766. 10pm-4am.  
**Ibiza Club** NV, 525 Howard; 339-8686. 9:30pm. R&B, Top 40, and salsa.  
**Ignition** *Sacrifice*. 10pm-2am, \$5.  
**Into the Sound** *Rawhide II*, 280 Seventh St; 820-1555. 621-1197. With Jason, Aaron, and Matthew.  
**Lava Lounge** *Iron Horse*, 19 Maiden Lane; 789-7899. 10:30pm. Brazilian, reggae, house, and R&B.  
**Life VSF**, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.  
**Mandala** *Amoeba Music*, 1855 Haight; 831-1200. 7:30-10pm.  
**Maze Club** Six. 9:30pm. Techno with Kit Clayton and Justii.  
**Metronome Ballroom** 1830 17th St; 252-9000. 9pm, \$8. Ballroom dance party.  
**Mission K.D.** 26Mix. 10pm-2am, \$5. With M3, and Mei-Lwun.  
**Nikita** 1015 Folsom. 10pm, \$15. With rotating DJs and guests Timo Mass, Grant Plant, Anthony Pappa, and Max Graham.  
**Sequence** *Glas Kat*. 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.  
**Spintrance**: *Nite of the Un-Dead Cafe* *Cocoma*. 9pm, \$10-15. Trance and exotica party with Gypsy Moon, DJs Rain and Dragonfly, and other performers.  
**Square** *Ruby Skye*. 9pm-3am. With resident Jerry Ross.  
**Stay High Fridays** *Up and Down Club*. 10pm, \$5. Hip-hop and electronic music with Delon, Brandin, Meliss, Big Will, and others.  
**Step** *An Sabin*, 1176 Sutter; 929-1992. 9pm-2am. 2-step with Noel, John Paul, Dom Some, and Enzyme.  
**Trance Nation** *FTP Techno Cafe*, 950 Grant; 982-2255. 9pm, \$10.  
**Wisdom** *Nickie's BBQ*. 9pm-2am. Wisdom spins funk and soul classics.  
**XL** *Manhattan Lounge*, 699 Market; 764-6922. 9pm-2am. With resident Repete.

## Bay Area

**Baja Fridays** *Club Luce*, 2439 Durant, Berk; (510) 594-4083. 10pm, \$5. With Caesar Garcia and Paolo Vincenti.  
**Club Fusetti** 10pm. Live Brazilian music with Nobody from Ipanema.  
**400 Club** 400 29th St, Oakl; (510) 261-1108. 9pm-2am. DJ dancing.

## Classical

**Accentus** St. Ignatius Church, 650 Parker; 392-4400. 8:30pm, \$24-34. The 32-member French chamber choir, led by artistic director Laurence Equilbey, performs a repertoire of 20th century French music, including works by Poulenc and Pascal Dusapin.  
**San Francisco Conservatory of Music students** *San Francisco Conservatory of Music*, Hellman Hall, 1201 Ortega; 759-3475. 8pm. The students in the college's piano accompanying department give a recital.  
**San Francisco Opera** *War Memorial Opera House*, 301 Van Ness; 864-3300. 8pm, \$23-165. The Opera performs Gaetano Donizetti's *L'Elisir D'Amore*, with soprano Rebecca Evans in the leading role. Through Jan 13, 2001.  
**San Francisco Symphony** *Davies Symphony Hall*, 201 Van Ness; 864-6000. 8pm, \$15-80. See Wed/1.

## Bay Area

**U.C. Berkeley Chamber Chorus** *University of California*, Berkeley, Hertz Hall, Berk; (510) 642-9988. 8pm, \$2-8. The Chorus gives its first concert of the season. The evening's program includes Byrd's *Haec Dies*, and Palestrina's *Tu es Petrus*; the conductor is Paul Flight. Through Sat/4.

## saturday 4

### Rock/blues/hip-hop

**Aces** *Blue Lamp*. 9:30pm.  
**Eric Bibb** *Amoeba Music*, 1855 Haight; 831-1200. 2pm.  
**Box Set**, **Noe Venable Band** *Great American Music Hall*. 9pm, \$13-14.  
**Carlos**, **Warm Wires**, **Don't Mean Maybe** *El Rio*. 10pm, \$5.  
**Cinerama**, **Aislars Set**, **Rainer Maria** *Bottom of the Hill*. 10pm, \$10-12.  
**Ethan Daniel** *Davidson Brainwash*. 8pm.  
**Oaygio** *Abortions, Tongue, Idiots, South 75 Covered Wagon Saloon*. 9:30pm.  
**Oel Bombers**, **Oean Del Ray**, **Silver Side** *Hotel Utah*. 9pm.  
**Johnny Fabulous** *Cosmopolitan Cafe*, 121 Spear; 543-4001. 8pm.  
**Felonious** *Elbo Room*. 10pm, \$6. With DJ Jahzyer.  
**Melissa Ferrick**, **Dana Jensen** *Last Day Saloon*. 9pm, \$12-15.  
**Dora Flood**, **Smallstone** *Cafe Du Nord*. 10pm, \$7.  
**Double Funk** *Crunch Tongue and Groove*. 9pm, \$7.  
**Laurent Garnier** *Justice League*. 9pm, \$15-18.  
**Go National**, **Petrol**, **Substitutes**, **Milwaukee** *Paradise Lounge*. 8:30pm.  
**Phil Guy** *Boom Boom Room*. 9:15pm, \$10.  
**Archie Lee** *Hooker Biscuits and Blues*. 8:30 and 10:30pm, \$12.50.  
**Edna Love** *Skip's Tavern*. 9:30pm. Through Sat/4.  
**Monitors**, **Phantom Limbs**, **Subtonix** *Tempest*. 9pm.  
**Roots**, **Guru**, **Slum Village**, **Bahamadia**, **Talib Kweli**, **Dead Prez**, **Jaguar**, **Jazzyfatmasees** *Maritime Hall*. 8pm, \$25. See Full Circle, page 73, and Grooves, page 70.  
**Story Road** *B-Spot Restaurant and Brewing Company*, 2301 Fillmore; 614-1111. 9:30pm.  
**Supersuckers**, **Amazing Crowns**, **Street-walkin'** *Cheetahs Slim's*. 9pm, \$12.  
**Ticket to Ride** *Johnny Foley's*. 9pm.  
**Tower of Power**, **Sy Kloppe** *Fillmore*. 9pm, \$27.50.  
**Widespread Panic**, **Dirty Dozen Brass Band** *Bill Graham Civic Auditorium*, 99 Grove; (415) 421-TIXS. 7:30pm, \$25.

## Bay Area

**Amscray**, **Bunkbed**, **Cutlass Supreme** *Port Lite*. 8:30pm, \$3.  
**Bobby Blue Bland** *Kimball's East*. 8 and 10pm, \$24-26. Through Sun/5.  
**Bruce Hornsby** *Berkeley Community Theatre*, Allston at Grove, Berk; (415) 421-TIXS. 8pm, \$29.50.  
**Freddie Hughes** *Eli's Mile High Club*. 8pm.  
**Bill Kirchen** and **Too Much Fun** *Starry Plough*. 9:45pm, \$10.  
**Mission**, **Scoopadat**, **Extras** *Blake's*. 9:30pm, \$5.  
**Tiger Army**, **Tantrums**, **Union of the Dead**, **All Bets Off**, **Sean Na Na** 924 Gilman. 8pm, \$5.

## Jazz/new music

**Black Market Jazz Orchestra** *Top of the Mark*. 9pm, \$10.  
**Cannonball** *Black Cat*. 9:30 and 11pm, 12:30am. \$7.  
**Caitlin Cornwell** *Circadia*. 9pm. \$3.  
**Randy Craig** *duo* *Cobalt Tavern*. 7:30pm.  
**George Cremaschi** *New Langton Arts*, 1246 Folsom; 626-5416. 8pm, \$6-8.  
**Bo Grampus** *Atlas Cafe*. 4-7pm.  
**Jeanne Hoffman** and **Don Bennett** *Moose's*. 8pm.  
**Scott Kirby** 824 Grove; (408) 395-7972. 2 and 7:30pm, \$18.  
**Karen Mason** *Plush Room*. 8 and 10:30pm. \$25. Wed-Sat through Sun/12.  
**BJ Papa** *Cafe Prague*, 584 Pacific; 433-3811. 9:30pm.  
**Max Perkoff Quartet** *Enrico's*. 8:30pm.  
**Marcus Shelby** *Jazz Orchestra*, **Dave McNab** *Trio* *Butterfly*. 10pm.  
**McCoy Tyner** *Herbst Theatre*. 8 and 10:30pm. \$18-35. Part of San Francisco Jazz Festival.  
**Bishop Norman Williams** *San Francisco Brewing Company*, 155 Columbus; 434-3344. 8:30-11:30pm.  
**Mark Wright** *Sextet Jazz* at Pearl's. 9:30pm.  
**Larry Vuckovich** *Jazz* at 33, Pier 33, Embarcadero; 788-4343. 8pm.

Continued on page 92

## STORK CLUB

WED. NOV. 1  
UZIGATO  
CLOBO 99  
SERGE & CAROLINE

THURS. NOV. 2  
ULTRAMA  
I LOVE ETHEL  
JAYOE

FRI. NOV. 3  
THE DEMONICS  
THE DIALTONES (SWEEDEN)  
THE GOODOS

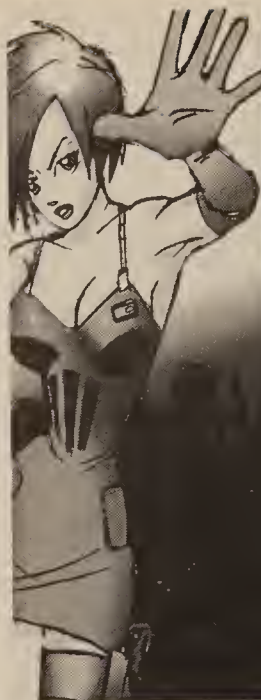
SAT. NOV. 4  
S.T.E.U.  
THE WHOREMOANS  
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BAO KARMA

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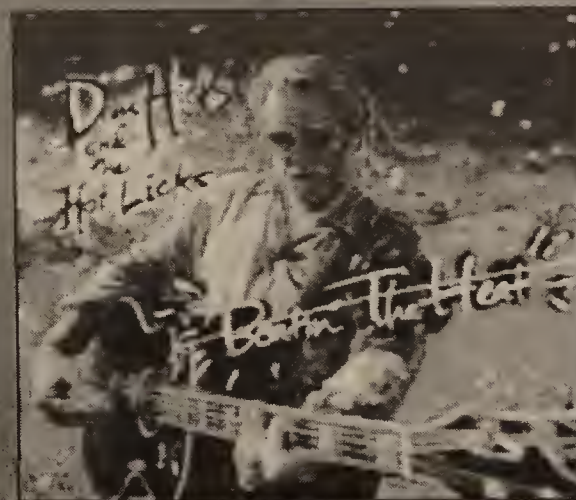
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## Coldcut

Fri/3, Bimbo's 365 Club

Experimental breakbeat wizards and masters of ambient, dub-wise hip-hop, DJs Jonathan More and Matt Black (better known collectively as Coldcut) have helped shape the sound of modern electronic music. Informed by the cut-and-paste techniques of early avant-samplers John Cage and Jean-Jacques Perrey, Coldcut followed in the footsteps of hip-hop innovators Double D and Steinski and Grandmaster Flash when they dropped their break-heavy mid-'80s EP *Hey Kids, What Time Is It?* Their creative remix of Eric B and Rakim's "Paid in Full" (brilliantly sampling Middle Eastern singer Ofra Haza) made the "Seven Minutes of Madness" version of the song an enduring dance floor classic. This kind of disregard for convention and genre has made Coldcut one of the most inspired and influential DJ teams in music. Between their popular syndicated U.K. radio show, *Solid Steel*, and the prodigious output of their futurist Ninja Tune imprint, More and Black have helped spread the gospel of DJ music without boundaries on a worldwide scale. Coldcut headline this show celebrating Ninja Tune's 10 years of magnificent manipulated music. DJ D.K. opens. 9 p.m., 1025 Columbus, S.F. \$16-\$18. (415) 474-0365. (Dave Pehling)

*the*  
**MAKE-OUT ROOM**  
*presents*

**Sunday 11/5**  
\$6 8:30pm  
**TINY - CD Release Party**  
W/ The Darling Clementines

**Monday 11/6**  
\$6 - \$1 off w/ island wear  
8:50pm  
**EXOTICA! HULA GIRLS!**  
**LIVE TIKI CARVING!**  
Island sounds provided by Ape  
Tropical Drink Specials!

**Tuesday 11/7**  
\$4 9pm  
**"CHATTER BOXED" - An evening of short films by 4 local filmmakers: Kate Eiswald / Natalija Vekic / Mabel Valdivia / Tina Foster. Music supplied by Tango 9 and Caroleen Beatty and Sunshine Haire of Waycross**

**Wednesday 11/8**  
\$5 8:50pm  
**MAP OF WYOMING - CD Release Party**

**Thursday 11/9**  
No Cover • 8:30  
**DEVIL IN THE WOODS MAGAZINE**  
Issue Toast Party  
6-9pm Beer Specials  
(while supplies last)

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photo Sheri Giblin

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**Wed. 11/1 \$3**  
**AMBOY KELSO • ELECTRIC EGGPLANT**

**Thurs. 11/2 \$3**  
**THE SIGNAL**  
**LOW RISE**

**Fri. 11/3 \$5**  
**SLAPTONES**  
**SONGO & BLUE MARMALADE**

**Sat. 11/4 \$12/\$15\***  
**MELISSA FERRICK**  
**DANA JENSEN**

**Tues. 11/7 \$5**  
**NEW ROOTS TO HIP HOP**  
**WORKSHOPPING BEATBOX:**  
**ARAPARETTA**  
**HOSTED BY FELONIOUS**

**Wed. 11/8 \$10\***  
**ALLISON MOORE & WILL KEMBRO**

**Thurs. 11/9 \$10\***  
**HIGH SIERRA PRESENTS**  
**MOTET**  
**HANUMAN**  
ADV. TICKETS AVAILABLE AT WWW.HSMUSIC.NET

**Fri. 11/10 \$10\***  
**EKOOSTIK HOOKA**  
**KING HARVEST**

**Sat. 11/11 \$10\***  
**WONDERBREAD 5**  
**(JACKSON 5 AND MORE)**

## Saturday 4

From page 91

### Bay Area

**Duck Bailey and the Distones** Anna's, 1801 University, Berk; (510) 849-2662. 10pm.  
**Bonnie Barnett** Tiava, 3192 Adeline, Berk; (510) 652-7914. 8pm, \$8-10.  
**Clairee** Mr. E's Spotlight on the Square. 8:30 and 10:30pm.  
**Robert Cray Band** Paramount Theatre. 8pm, \$20-52. Part of San Francisco Jazz Festival.  
**Trilok Gurtu** Yoshi's. 8 and 10pm, \$18. See 8 Days a Week, page 74.  
**Pan Asian Junction** Oakland Asian Cultural Center, 388 Ninth St, Oakl. 8pm, \$10-15.  
**Larry Steel Jazz Quartet** The Albatross, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.  
**Michael Serta Project** Jupiter. 8pm.

### Folk/world/country

**Bubble off Pump** Ireland's 32. 9pm.  
**Francisco Herrera, Jose Luis Orozco** Peña Del Sur. 8pm, \$6.  
**Josh Jones Quartet** 850 Cigar Bar, 850 Montgomery; 291-0850. 10pm.  
**'Plough & Stars 25th Anniversary'** Plough and Stars. 2pm.

### Bay Area

**Edessa Ashkenaz**. 9:30pm, \$11.  
**Piedmont Bluegrass and Jam** Cato's Ale House. 6-9pm.

### Dance clubs

**Backflip** 10pm-2am, \$5. House music.  
**Baysiks** The Top. 7-10pm. With Affect, Fiction, and Dom Some.  
**La Belle Epoque** The Top. 10pm-2am. Drum 'n' bass and 2-step with Ms. E and Monkey.  
**Contrast** Blind Tiger, 787 Broadway; 788-4020. 10pm-2am. House music.  
**Phusion** 26Mix. 9pm-2am, \$6. Futuristic jazz and breaks with Andrew Jervis, Tomas, and Jonah Sharp.  
**Eklektik Cat Club**. 10pm-3am, \$10. See 8 Days a Week, page 74.  
**Future Roots** Movida Lounge, 200 Fillmore; 934-8637. 9pm. With Kevin and Huckster.  
**Groove Kitty** Glas Kat. 9:30pm-2am. House

music, trip-hop, and rare grooves with residents.

**Hit Parade** Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.

**House and Groove** Temple Bar, 600 Polk; 979-9994. 9pm-2am. With Beetroot, Spork, Cornmac, Aqua Funk, and guests.  
**Lush CoCo Club**. 10pm-2am, \$5.

**Menagerie Club** Six. 10pm-2am. R&B and house with JB, Mike, Chris, and guests.

**Metronome Ballroom** 1830 17th St, 252-9000. 9pm, \$6-8. Ballroom dance party with DJ Beth Bellamy.

**New Wave City** King Street Garage. 9pm-3am, \$5-10. Tribute to Adam Ant with Skip and Shindog.

**Opus Iron Horse**, 19 Maiden Lane; 364-1892. 9:30pm-2am, \$10. Urban grooves and house with Dave Gillis, Jojo Tran, Ben Doren, Reda, and guests.

**Other Whirled** Endup. 6am-4pm. With Girl Friday, Charlotte the Baroness, Christine, Fabulizz, and Queen Agnes B.

**Oushaya** VSF, 278 11th St; (800) 581-2107. 9pm-2am, \$15.

**Pure** Bas, 383 Bay; 441-3885. 8pm-2am. Deep house with Ruben Mancias and Rafael de la Cruz.

**Push Club** Six. 10pm-2am, \$7.

**Rebel Girl** Hush Hush Lounge, 496 14th St; 241-9944. 10pm. With China Girl and Wax Chef.

**Release** Ten 15 Folsom. 10pm, \$20. With Josh Wink.

**Remedy** Big Heart City, 836 Mission; 646-0803. 9pm-4am. House, soul, and R&B.

**Rooky's Soul Kitchen** Rooky Ricardo's, 448 Haight; 864-7526. 6-11pm. Old-school soul music with various DJs.

**San Francisco** 354 11th St; 863-5964. 9pm. With rotating residents Lele, Dano, JZ, David Coleman, and Sen-sei.

**Soul Cinema** Amnesia. 10pm-2am, \$5. House music with D-Funkt, Mad Marj, and Little John.

**Sound Factory** 9:30pm-3am. With Greg Lopez, Tony O, Leslie Perez, and Dejavoo.

**Speed** 1028 Geary; 430-2190, ext. 1374. 9pm-2am. Hip-hop, R&B, and soul with Mind Motion, and Franzen.

**Subterra** Ten 15 Folsom. 10pm-6am. With

Continued on page 94



# Sweetwater

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Wednesday 11/1

**Michael La Macchia**

9pm

Opening: Noe Venable

Thursday 11/2

**Shana Morrison**

9pm

Friday 10/27

**Barry The Fish  
Mekton Band**

Opening: Dean Delray Band  
9:30pm

Saturday 11/4

**Jose Neto**

9:30pm

Sunday 11/5

**Jules Broussard**

4-8pm

Monday 11/6

**Open Mic with  
host Austin DeLone**  
8pm

Tuesday 11/7

**Pilar**

8pm

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Fri., Nov. 3, 8:15pm  
**MILLENNIUM HUMS II,  
BY BONNIE BARNETT**

Bonnie Barnett's participatory vocal events were born in San Francisco 20 years ago. The first event was part of New Music America 1981. Her most recent HUMS took place this past summer in London's Sacred Voices Millennium Music Festival. This event will be webcast from the URL: <http://www.noevalleyministry.org> \$10adv/\$10door

Sat., Nov. 11 - THE SPACE BETWEEN w/Pauline Oliveros, Dana Reason & Philip Geib \$12 adv/\$14 door

Sat., Nov. 18 - AN EVENING OF SONG \$13 adv/\$15 door

For information call (415) 454-5238. To purchase advance tickets by mail, send checks to SF Live Arts, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

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Hektic (Nu-Skool Breaks) Darren Chapman (Functional Breaks, UK) with Felix the Dog and Ms.E

Eklektic



# STORYVILLE

WED 11/1 OPEN FOR COCKTAILS. NO COVER/9PM

CALIENTE (MERENGUE & SALSA)  
DJS: TO BE ANNOUNCED \$5/10PM

THURS 11/2 OPEN FOR DINNER AND COCKTAILS. NO COVER/7PM

REGGAE LOUNGE \$5-10/10PM

LIVE: I OLIVE  
FEATURING: UBOL & GOLDEN AX  
(REGGAE, LIVE ROOTS, DANCEHALL)

FRI 11/3 OPEN FOR COCKTAILS. NO COVER/SPM

TED SHRED 6-9PM

TRUE SKOOL \$10/10PM

LIVE: MISSION (HIP HOP CLASSICS & FUNK)  
DJS: PAUL NICE, CLOCKWORK, JAH MYZER,  
REN & THE VINYL ARCHEOLOGISTS & CHANGEO

SAT 11/4 OPEN FOR DINNER AND COCKTAILS. NO COVER/7PM

TRANSMISSION 7-9PM

LIVE: CRISPY CREME (HIP HOP CLASSICS & FUNK)  
VIDEO RELEASE & PERFORMANCE FEATURING RED ROOT  
DJS: CLOCKWORK, TED SHRED, RED ROOT, PIZMO &  
PAUL NICE \$10/9:30PM

SUN 11/5 OPEN FOR COCKTAILS. NO COVER/9PM

REGGAE LOUNGE \$5-7/10PM

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Levi's

# COLD CUT

(live)

**DJ DK**

**FRIDAY  
NOV. 3**

**Bimbo's 365 Club**





**Nov.** /01 8pm Tango No. 9 10pm Subnautic  
/02 10pm Kim Nalley W/ Marcus Shelby Orchestra  
/03 8pm Saya Saito Trio 10pm Cannonball  
/04 11pm Ledisi  
/07 10pm Blue Room Boys  
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## music calendar

rock, jazz, folk/world,  
dance clubs & classical

### Saturday 4

From page 92

resident Tom Thump.  
**Sub Zero** Sno-Drift, 1830 Third St; 431-4766.  
10:30pm-4am. House and UK garage with  
resident Sean Ferguson.  
**Supastar Sacrifice**. 10pm-2am, \$5. With local  
DJs.  
**Trance Nation FTP Techno Cafe**, 950 Grant;  
982-2255. 9pm, \$10. With Joe, Ty Vilaysak,  
Yelofng, and Stu.

### Bay Area

**400 Club** 400 29th St, Oakl; (510) 261-1108.  
9pm-2am. DJ dancing.  
**Gravity** 10pm. Funk, R&B, soul, and house.  
**Platforms** Zazoo's, 15 Embarcadero West, Jack  
London Square, Oakl; (510) 869-1317.  
9:30pm.  
**Rimshot** Bench and Bar, 120 11th St; (510)  
839-0580. 9pm, \$6-8. With Mulatto E., Chris  
Johnson, Naughtyboy, and Sekou spinning  
hip-hop, R&B, house, and reggae.

### Classical

**5C** City College of San Francisco, Arts build-  
ing, choral room, 50 Phelan; 584-1218. 1pm,  
\$5. The composers collective give a concert  
of new works for various instruments.  
**San Francisco Conservatory Chorus** Episco-  
pal Church of St. John the Evangelist, 1661  
15th St; 861-1436. 5pm, \$5. The chorus, led  
by organist Charles Rus and director David  
Conte, performs the Faure Requiem and  
Bernstein's Chichester Psalms.  
**San Francisco Opera** War Memorial Opera  
House, 301 Van Ness; 864-3330. 8pm, \$23-  
165. See Wed/1.  
**San Francisco Symphony** Davies Symphony  
Hall, 201 Van Ness; 864-6000. 8pm, \$15-80.  
See Wed/1.

### Bay Area

**Benefit for Oakland Lyric Opera** First Congre-  
gational Church of Oakland, 2501 Harrison,  
Oakl; (510) 836-6772. 7pm, \$25. Several  
artists, including sopranos Ann Marie  
Ballinger and Aurora Bardes, perform selec-  
tions from Broadway musicals and operas in  
"From Broadway to La Scala."  
**Richard and Dora Burdick** Trinity Chapel,  
2320 Dana, Berk; (510) 549-3864. 8pm, \$10.  
The two pianists perform music by Bruch,  
Burdick, Haydn, and Ferdinand Reis.  
**J.Y. Song** Scottish Rite Auditorium, 1547  
Lakeside, Oakl; (510) 451-0775. 7:30pm, \$25-  
35. The pianist performs Bach-influenced  
composers such as Busoni, Chopin, Villa-  
Lobos, and others, in "Everything but Bach."  
**U.C. Berkeley Chamber Chorus** University of  
California, Berkeley, Hertz Hall, Berk; (510)  
642-9988. 8pm, \$2-8. See Fri/3.

### sunday 5

### Rock/blues/hip-hop

**Blues Jam** Blue Lamp. 9:30pm. With Pimp  
Daddy Jesus.  
**Dandy Warhols** Fillmore. 8pm, \$16.50.  
**Darling Clementines**, Tiny Make-Out Room.  
8:30.  
**Digglers**, J. L. Stiles, Jeff Gutman Hotel Utah.  
8:30pm.  
**Regi Harvey's Blues Jam** Skip's Tavern. 4pm.  
With Thunder Blue.  
**Heroine Shrieks**, Men of Porn, Altamont, Core  
Covered Wagon Saloon. 9pm, \$6.  
**Dan Hicks and the Hot Licks** Amoeba Music,  
1855 Haight; 831-1200. 2pm.  
**Kathy Lemons and Johnny Ace Band** Biscuits  
and Blues. 8:30pm, \$5.  
**Neurosis**, Zeni Geva, Tarentel Great American  
Music Hall. 9pm, \$13.  
**Pedro the Lion**, Death Cab for Cutie, Starflyer  
59 Bottom of the Hill. 5 and 9pm, \$8. See 8  
Days a Week, page 74.  
**Pedro the Lion**, Death Cab for Cutie, Starflyer  
59, Kind of Like Spitting Bottom of the Hill.  
9pm, \$8. See 8 Days a Week, page 74.  
**Jill Sobule**, Julia Greenberg, Ted Cafe du  
Nord. 8pm, \$10.  
**'Take Back San Francisco'** Civic Center  
Plaza, Larkin at McAllister. Noon. See "Hold-  
ing his ground," page 65, and Critic's  
Choice.  
**Tombsmakers** Annesia. 10pm.  
**Worry Doll**, Strumpet, Luminar El Rio. 7pm,  
\$5.

### Bay Area

**Bobby Blue Bland** Kimball's East. 8 and  
10pm, \$24-26.  
**Daylo Abortions**, Oppressed Logic, Tongue,  
Dekontrol, South 75 924 Gilman. 5pm, \$5.  
**Judith-Kate Friedman** La Peña Cultural Cen-  
ter. 7pm. CD release party.  
**Paradigm**, Matt Easton Blake's. 9:30pm, \$3.

### Jazz/new music

**Jon Anderson Trio** Bird and Beckett Books  
and Records, 2788 Diamond; 586-3733. 3pm.  
**Macy Blackman Duo** Cobalt Tavern. 7pm.  
**Mike Greensill** Moose's. 7:30pm. With guests.  
**Scott Kirby** 824 Grove; (408) 395-7972. 2pm,  
\$18.  
**Live Wire** Starlight Room. 8pm.  
**Love Motel** Rassekas. 6-10pm.  
**North Beach Jazz Session** Enrico's. 7pm.  
**Saya Saito Trio** Black Cat. 9:30 and 11pm,  
12:30am. \$5.  
**Soul Sauce** Jazz at 33, Pier 33, Embarcadero;  
788-4343. 3pm.  
**'Swingin' on the Bay'** Pier 39. 11am, \$65.  
Part of San Francisco Jazz Festival.  
**Toots Thielemans' Jazz in Brasil** Herbst  
Theatre, 401 Van Ness; 788-7353. 4pm, \$5-15;  
7pm, \$18-35. Part of San Francisco Jazz Festi-  
val.  
**Bill Travis Orchestra** Top of the Mark. 8:30  
pm, \$6.

### Bay Area

**Detritus Duo**, Uncle Tuva, 3192 Adeline, Berk;  
(510) 652-7914. 7:48pm, \$8.  
**Jazz jam session** Bluesville. 8pm.  
**Songwriter Night** Cato's Ale House. 6-9pm.  
**Trilok Gurtu** Yoshi's. 2 and 8pm, \$5-18. See 8  
Days a Week, page 74.

### Folk/world/country

**Beenie Man**, Michael Rose Maritime Hall.  
8pm, \$20-22.  
**Tony McMahon** Johnny Foley's. 9pm.  
**Cole McRory** Ireland's 32. 9pm.  
**'Plough & Stars 25th Anniversary'** Plough &  
Stars. 2pm.

### Bay Area

**Danubius Anna's**, 1801 University, Berk;  
(510) 849-2662. 8pm.  
**Domingo de Rumba** La Peña Cultural Center.  
4:30pm.  
**Judith-Kate Friedman** La Peña Cultural Cen-  
ter. 7pm, \$12-20.  
**Open mic** Stork Club. 9pm.  
**Starry Session** Starry Plough. 8pm.

### Dance clubs

**Bang Bang Justice League**. 8pm, \$5. House  
and world beat with Said, and Andrew  
Jervis.  
**Bionic** The Top. 10pm-2am. With Solar,  
Mark E. Quark, and Iz.  
**Booty Base** Beauty Bar, 2299 Mission; 285-  
0323. 9pm-2am, \$3. Old-school electro and  
bass with Jonathan Livingston Seaskull, and  
Saiki.  
**Blue** 11:11 Lounge 1330 Polk; 885-2652.  
10pm. House with Ryan Bazely, Jason G, and  
guests.  
**Club Havana** Jelly's. 4pm, \$7. With Azabache,  
and DJ Luis Medina.  
**Club Marqui** Glas Kat. 5-10pm. Top 40 music  
for lesbians and gay men.  
**Dub Mission** Elbo Room. 9pm, \$4. Dub and  
roots with DJs Sep, J-Boogie, and guest  
Nickodemus.  
**Energy** Holy Cow. 9pm. Funky house with  
Norman Stradley, Pablo, and Demilo.  
**Fallout** Cellar. 8pm-2am, \$6-10. Jungle.  
**Gasoline** The Stud. 10pm-3am, \$5. With  
resident DJs Enemy, Tom Silk, and Pete  
Stall spinning hard house, hard-NRG, and  
techno.  
**Homestyle: The Integration Project** 2174  
Market; 595-9959. 9pm. Urban music, so-  
cial dancing, and jam sessions.  
**Magnitude 8.D N'Touch Dance Club**, 1548  
Polk; 444-8413. 8pm-2am. With Jack Rojo,  
Lambchop, Shawn Perry, and Derek.  
**Metronome Ballroom** 1830 17th St; 252-  
9000. 5pm, \$5. Jitterbug dance party. 8pm,  
\$8. Salsa night.  
**Oblivion** Tongue and Groove. 9pm. With  
Johnny.  
**Pleasuredome** Club Townsend. 9pm-  
3:30am, \$7. With Neil Lewis and Michael  
Mangiaforte.

Continued on page 97

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Wed 8:30 DOORS/ \$5  
11/1 **CANDY ASS** (NY)

Thur 9PM DOORS \$5  
11/2 **BOTTOM**  
THE DIALTONES (SWEDEN)  
UZIGATO  
BACKROOM PEEPSHOW:  
WASH AWAY YOUR SINS

Fri 11/3  
11/3 **ALCOHOLCAUST PRESENTS**  
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Fri 11/03 Pantnix  
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Phantom Limbs  
Sat 11/04 Dayglo Abortions (JAKS SK8 Team)  
Slum City (Texas)  
Clone Defects (Detroit)  
P.O.P. (Tacoma)  
Wed 11/08 Deadweight  
Narcotica (All girl S.J.H.C.)  
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Fri 11/10 Flush  
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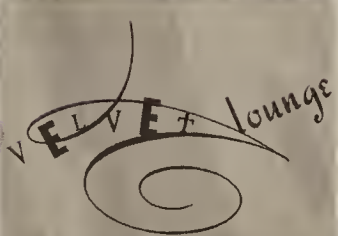
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The Brody's  
**Them There** \$8 18  
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**Double Funk Crunch** Fri 24



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ON TELEGRAPH

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DOORS 11/2

**BEATDOWN**  
Melon, Add1 & Yamu  
DOORS 11/3

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EXTREME FUNK  
DOORS 11/4

**Mission**  
Best of Bay 2000 / HipHop Bay Guardian  
**SCOOPADAT**  
THE EXTAS  
Sunday 11/5  
**PARADIGM**  
**MATT EASTON**  
ROCK  
Monday 11/6  
**MONDAY BLUES JAM**  
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TUESDAY 11/7

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MON. & TUES. NOV. 13 & 14  
DOORS 7 / SHOW 8 • \$20 ADV. / \$22 DOOR

**BEBEL GILBERTO**  
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mother JONES DOORS 7 / SHOW 8 • \$22 ADV. / \$24 DOOR

**PATRICIA BARBER**

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\$10 ADV. / \$12 DOOR

**BADLY DRAWN BOY**  
THE MAGIC OF PAUL NATHAN

SAT. NOV. 18 • DOORS 8 / SHOW 9 • \$18 ADV. / \$20 DOOR

**SUPERBOOTY**  
POLLINATION

WED. NOV. 22 • DOORS 8 / SHOW 9 • \$13

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SAT. NOV. 25 • DOORS 8 / SHOW 9 • \$15

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DJs NOBODY, BEATLESS, ANDREW JERVIS & VINNIE ESPARZA

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THU 11/9 **Earl Klugh**

THRU

SUN 11/12 Tickets Going Fast!

MON 11/13 **THE CARMA BIG BAND**

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TUE 11/14 **KEIKO MATSUI**

THRU

FRI 11/17

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## Sunday 5

From page 94

**La Pura Vida** 26Mix. 8pm-2am. With Consuelo and Kevin Koga.  
**Rebirth** 330 Ritch. 10pm. Soul and R&B with DJ Henry and guests.  
**Reggae Sundaze** Nickie's BBQ. 9pm-2am. Ras David I spins reggae.  
**Sixteen Cat Club** 10pm. Rock 'n' roll.  
**Spundae** Ten 15 Folsom. 10pm-5:30am, \$5. See A&E review, page 66.  
**Stone Cold Chillin'** Movida Lounge, 200 Fillmore; 934-8637. 6pm. With Woo and Maz spinning downtempo, drum 'n' bass, and 2-step garage.  
**Sunday School** Up and Down Club. 9pm-2am, \$10. With rotating residents Demillo, Patrick Wilson, and Norm Stradley.  
**T-Dance** Endup. 6am-2am. With resident DJs.  
**Testpress Sundays** Blind Tiger, 787 Broadway; 758-4820. 11pm-2am, \$3. Drum 'n' bass and 2-step with J. Greer and Tom Thump.  
**Time Zone** The Stud. 10pm. '80s music with Steve Masters and Dangerous Dan.  
**Tino Corp.** Sacrifice. 10pm-2am. With Tino, Jack Dangers, Ben Stokes, Tau, Laura Dame, and Mike Powell.  
**Touch Bass** HiFi. 10pm, \$5. House music by guest DJs.  
**Tripp** Beale Street Bar and Grill, 133 Beale; 543-1961. 6pm-2am, \$5-8. With rotating residents.

## Bay Area

**Club Fusetti** 10pm. World beat, reggae, and house with Memo.  
**400 Club** 400 29th St, Oak; (510) 261-1108. 9pm-2am. Salsa.  
**Oakland Reggae Sundays** Eli's Mile High Club. 8pm. With DJ Namane and guests.

## Classical

**David Bruce** St. Mary's Cathedral, 1111 Gough; 567-2020 ext 213. 3:30pm. The organist gives a recital.  
**Sin-Tung Chiu and Dmitry Cogan** Community Music Center, 544 Capp; 647-6015. 4pm, \$5-10. The violinist and pianist perform works by Handel, Mozart, Debussy, and Franck in this benefit concert for the Dr. P.P. Chiu Memorial Scholarship Fund.  
**William Corbett-Jones** San Francisco State University, Knuth Hall, 1600 Holloway; 338-2467. 3pm, \$3-5. The pianist gives a recital of works by Johann Sebastian Bach.  
**Francesco Trio** San Francisco Conservatory of Music, Hellman Hall, 1201 Ortega; 759-3475. 2pm, \$6-10. Cellist Bonnie Hampton, pianist Nathan Schwartz, and violinist Miwako Watanabe perform works by Joseph Haydn, Henry Cowell, Robert Schumann, and Maurice Ravel.  
**'Music French Period'** East Chapel, 351-355 Buena Vista; 255-0926. 4pm, \$10-15. Chamber

music by Couperin, D'Anglebert, and others is performed by gambist Amy Brodo, baroque oboist Fred Fox, harpsichordist Katherine Heater, and traversist Rachel Streeter.  
**Jennifer Peringer, David Jones, Richard Hawkins, Brian Johnson** First Unitarian Universalist Church, 1187 Franklin; 776-4580. 2pm. The pianists perform works by Bartok, Grieg, and Ives.  
**San Francisco Opera** War Memorial Opera House, 301 Van Ness; 864-3300. 2pm, \$23-165. See Fri/3.  
**San Francisco Symphony** Davies Symphony Hall, 201 Van Ness; 864-6000. 2pm, \$15-80. See Wed/1.  
**Alexander Tselyakov** Old First Church. 4pm, \$7-9. The pianist performs compositions by Mozart, Chopin, and Rachmaninoff.  
**Arcadi Volodos** Davies Symphony Hall, 201 Van Ness; 864-6000. 2pm, \$13-67. The pianist gives a recital of works by Brahms, Schumann, Schubert, and Liszt.

## Bay Area

**Bay Area Singers' Forum and Chamber Symphony of the West** First Congregational Church, 2345 Channing, Berk; (415) 452-8987. 3pm, \$10-15. The two ensembles give a collaborative concert of works by Mozart, Rossini, Saint-Saens, and others. Proceeds from the performance benefit the University of California, Berkeley's Young Musicians Program.  
**Julia Fischer** University of California, Berkeley, Hertz Hall, Berk; (510) 642-9988. 3pm, \$28-48. The violinist, accompanied by Milana Chernjaska on piano, performs Giuseppe Tartini's *Devil's Trill Sonata*, among other works.  
**Yonit Kossovski** MusicSources 1000 The Alameda, Berk; (510) 528-1685. 5pm, \$15-18. The harpsichordist performs a program of toccatas, as well as unmeasured preludes and tombeaux, by several composers.  
**Benjamin Simon and friends** Crowden School, 1475 Rose, Berk; (510) 559-6910. 4pm, \$10. The violist performs a recital of various works with violinist David Abel, and pianist Gwen Mok.

## monday 6

### Rock/blues/hip-hop

**Ian Brennan Show** Brainwash. 9pm.  
**Ed's Early Groove Sensation** Boom Boom Room. 9:15pm, \$3.  
**John Hiatt, Amy Correia** 7 and 10:30pm, \$20.  
**Killer Does Gun, Doll Friends, Alumni Paradise Lounge**. 8pm.  
**'Monday Night Hoot'** Cafe Du Nord. 9pm, \$5. With Eric Shea, Molly Tuttle, and guests.  
**Mooney Suzuki, Sean Na Na, Mountain Consolidated** Bottom of the Hill. 9pm, \$7. See 8 Days a Week, page 74.

Continued on page 98

## Darling Freakhead

I don't want to get inside Darling Freakhead's head, ever, but I'm sure that if I did push past all those ear mites and Babel fish and down into their gray-matter muck, it would flake and spiral and spin and breathe and get really dark and scary and make me wish that I was inside someone saner like, oh, say, Tim Robbins's character in *Jacob's Ladder*. Darling Freakhead's full-length CD, *All Alone, with Nothing to Do...*, came to the office in a package that had been scribbled and drawn and written on in such a way that I checked the return address to see if it might say Happy Valley Rehabilitation Center or San Quentin Correctional Facility. I was hoping it would. "This Is What It Might Be Like to Come Close to Homelessness" sounds just like its title, with distorted guitars, distorted voices, and disjointed chords and non-chords. "When you accused me of working for Lucifer, you were right," the vocalist says on "You Are Satan (Previously Dave)," the antsy music underneath making my shoulders tight, but not necessarily in a bad way. The CD is long, and the long songs go on and on, weaving through King Crimson and Yes and Mr. Bungle and Butthole Surfers territory (what? Use the same tempo through a whole song? Nah), and some of it is even pretty. Beware the Freakhead. Info: (510) 569-3520. (Summer Burkes)

Send tapes to *Demo Tape*, Bay Guardian, 520 Hampshire, S.F., CA 94110. The *Demo Tape o' the Week* is available in MP3 format — check it out at [sfbg.com](http://sfbg.com). If you or your band wish to submit a demo, include a signed copy of our legal release, online at [www.sfbg.com/AandE/demo/release.html](http://www.sfbg.com/AandE/demo/release.html).

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Dave MacNab Trio  
10pm

Thursday 11/2  
DJ SoMuchSoul 6-9:30  
The Supplicants 10pm

Friday 11/3  
DJ Andre 6-10  
Boca Do Rio Quartet  
11pm

Saturday 11/4  
DJ Label 6-10  
Marcus Shelby Jazz  
Orchestra 11pm

Tuesday 11/7  
DJ JJ 6-9:30  
Kim Nalley 10pm

Wednesday 11/8  
DJ Kevin Manning  
6-9:30  
Josh Jones Quartet  
10pm

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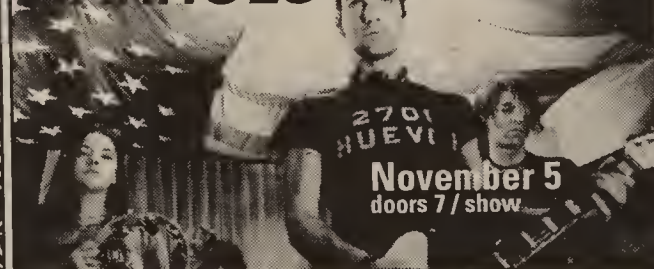
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November 5  
doors 7 / show

HOOTIE AND THE BLOWFISH

November 8  
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Junior Watson & The  
Lonely Knights

SUNDAY, OCTOBER 5  
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**music**  
**calendar**

**Monday 6**

From page 97

Open mic Hotel Utah. 7:30pm. With Dayla Soul.  
Open mic Skip's Tavern. 7pm. With Regi Harvey.  
'Jaguars: Revolucion 2000' Fillmore. 7pm, \$40. See Grooves, page 70.  
Kevin Russell Biscuits and Blues. 8:30pm, \$5.  
Sunfur Elbo Room. 9pm, \$4.

**Bay Area**

'Blue Monday Jam' Blake's. 9:30pm, \$3. Featuring the Steve Gannon Band.  
Country Pete McGill and friends A&C Club, 1950 San Pablo, Oak; (510) 893-4100. 9pm.

**Jazz/new music**

Hal Bigler San Francisco Brewing Company, 155 Columbus; 434-3344. 8pm.  
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm.  
Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840. 6-9pm.  
Kevin Gibbs and Ruth Davies Moose's. 8pm.  
Tony Messina Plush Room. 8pm.  
Bee Be Price with Larry O'Leno, John Clarke Enrico's. 7pm.  
Liza Silva and Voz do Brasil Top of the Mark. 8:30pm, \$6.  
Swing Session Starlight Room. 8:30pm.

**Bay Area**

Jazz improv jam session Black Dot Cafe, 2330 International, Oak; (510) 533-6629. 9pm, \$3.  
Jovino Santos Neto Yoshi's. 8 and 10pm.

**Folk/world/country**

Acoustic open mic Blue Lamp. 9:30pm.  
Ben Flanagan Ireland's 32. 9pm.

**Bay Area**

Dragonfly Jazz Trio Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

**Dance clubs**

Asindee 330 Ritch. 10pm. Jungle, drum 'n' bass, and 2-step garage with rotating residents.  
Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel and guests.  
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.  
Rockin' Java 1821 Haight St; 831-8842. 7pm. Hip-hop and open mic.  
Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.  
Smoove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.  
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dance-hall, and hip-hop.  
Tranquility Base 26Mix. 9pm-2am. Ambient sounds with DF Tram and guests.  
Tranquillo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, G.A.S., and guest Juju.  
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

**Classical**

SFSU Student Recital San Francisco State University, Knuth Hall, 1600 Holloway; 338-2467. 1pm. The school's music department students give a piano recital of Johann Sebastian Bach's *The Well Tempered Clavier*.

**tuesday 7**

**Rock/blues/hip-hop**

Big Bones Blues Bandstand Biscuits and Blues. 8:30pm, \$5.  
'Oivabands' Red Devil Lounge. 8:15pm, \$5. With Jana Herzen, Mary Kelly, and Kenni. CD release party for Mary Kelly.  
Drizzetto Brainwash. 8pm.  
Elf Power, Minders, Places Bottom of the Hill. 9pm, \$8.  
Andrew Freeman Band Blue Lamp. 9:30pm.  
Oscar Meyers' Bluesbeat Boom Boom Room. 9:15pm, \$1.

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Music & Dance Community Center  
1317 San Pablo at Gilman Berk.  
510-525-5054  
www.ashkenaz.com

CAJUN  
WED 11/1 9 PM \$8  
**DANNY POUILLARD and the Y-2-KAJUNS**  
B dance lesson w/Patti Whitehurst

THURS 11/2 8:30 PM-10 \$7  
**LEGION OF MARY**  
10 PM - 2 AM \$5  
**DEAD DJ NITE**  
w/Digital Dave

EAST COAST SWING & LINDY HOP  
FRI 11/3 9:30 PM \$11  
**STEVE LUCKY and the RHUMBA BUMS**  
B pm dance lesson w/Nick & Shanna

BALKAN  
SAT 11/4 9:30 PM \$11  
**EDESSA**  
**VASSIL & MARIA BEBELEKOV**  
8:30 pm dance lesson

ROCK/BLUES/POP  
SUN 11/5 6 PM \$3  
**BANDWORKS**

RHYTHM & BLUES  
TUES 11/7 9 PM \$7  
**ELECTION NIGHT DANCE PARTY**  
**RHYTHM DOCTORS**  
Sing the blues or celebratel



'New Roots to Hip-Hop' Last Day Saloon.  
9pm, \$5. With Felonious.  
Valve Armagetton Paradise Lounge.  
8:30pm.

## Bay Area

Gooding Blake's. 9:30pm, \$3.  
Herman Jolly, Jim Greer Stork Club. 9pm,  
\$5.

## Jazz/new music

Ezra Gale Trio *Amnesia*. 9pm.  
John Goodman, Gary Rowe, and Mark  
Stock *Cypress Club*. 8pm.  
Dick Hindman Trio *Jazz at Pearl's*. 9pm.  
Jeanne Hoffman and Don Bennett *Moose's*.  
8pm.  
Josh Jones Latin Jazz Ensemble *Intersec-  
tion for the Arts*, 446 Valencia; 626-3311.  
8pm, \$12-15.  
Ben Marcato's *Mondo Corabo Top of the*  
*Mark*. 8:30 pm, \$6.  
Kim Nalley *Butterfly*. 10pm.  
Sy Perkoff *Enrico's*. 7pm.  
Fred Ross Project *Starlight Room*. 8pm.  
Gerry Grosz-AC Lewis Trio *Beach Chalet*.  
7:30pm.

## Bay Area

Open mic Anna's 1801 University, Berk;  
(510) 849-2662. 8pm.

## Folk/world/country

Johnny Cool *Ireland's 32*. 9pm.  
MaraReggae Grooves *Galia Bar and*  
*Restaurant*, 2565 Mission; (415) 587-3907.  
9:30pm, \$5.

## Bay Area

Jude Taylor and His Burning Flames  
Ashkenaz. 9pm, \$8.  
Garaj Mahal *Yoshi's*. 8 and 10pm, \$12.

## Dance clubs

Asia Africa Arabia *Nickie's BBQ*. 9pm-  
2am. DJ Cheb I Sabbah spins a blend of  
international music.  
Beat Lounge *Storyville*. 10pm, \$5. Hip-hop  
with rotating residents and guests.  
Coolin' *Blind Tiger*, 787 Broadway; 788-  
4020. 9pm-2am. With TJ and guest DJs.  
Down There *26Mix*. 9pm-2am. Hip-hop  
and downtempo with residents Monkey,  
Stef, Kool DJ Rize, and guest King One.  
Element *Backflip*. 10pm-2am, \$3. With res-  
idents John Paul and Dom Some.  
Fury Cat Club. 9pm.  
Impulse *An Sibin*, 1176 Sutter; 929-1992.  
9:30pm-2am. With J-Bot, Guthrie, and  
others spinning techno.  
Kulture *Rawhide II*, 280 7th St; 820-1621.  
9pm. House music.  
Low Down Grooves *The Top*. 7-10pm. With  
DJs Schnezzzy, Erney, Damo, Nick, and  
Culam spinning downtempo, hip-hop,  
and funk.  
Spiral Rising *11:11 Lounge*, 1330 Polk; 885-  
2652. 10pm. Trance.  
Stylus *Movida Lounge*, 200 Fillmore;  
934-8637. 9pm. DJ B-Love spins hip-hop  
and reggae.  
Trancefusion *Fuse*, 493 Broadway; 788-  
2706. 6-10pm. With MP, Soukild, and Ara.  
Uncommon Origins *Hotel Utah*. 9pm, \$4.  
With Zezer, Charlie Bucket, and Just One.  
Wax *Sacrifice*. 10pm-2am, \$5. Classic, soul,  
funk, and roots reggae with Pause, Polo,  
and others.

## Bay Area

Club Fusetti 9pm. Hip-hop and R&B with  
Phiness.  
Mad Hatter *Bench and Bar*, 120 11th St;  
(510) 496-6000, ext. 120. 9pm-2am, \$3-5.  
Underground dance music.

## Classical

Del Sol String Quartet *Hotel Rex*, 562 Sut-  
ter; 398-6449. 6:30pm, \$12. The Quartet  
performs works by Mozart, Dvorák, Schu-  
mann, and Ravel.  
San Francisco Opera *War Memorial Opera*  
*House*, 301 Van Ness; 864-3330. 8pm, \$23-  
165. See Wed/1.  
Woodwind and Brass Ensemble *San Fran-  
cisco Conservatory of Music*, Hellman Hall,  
1201 Ortega; 759-3475. 8pm. The ensemble  
performs chamber music for wood-  
winds and brass.

# events

Events listings are compiled by Mosi Reeves.  
See 8 Days a Week for information on how to  
submit items to the listings.

## wednesday 1

### Around town

'DVD: Taking the Plunge' Film Arts Founda-  
tion, 346 Ninth St, Second fl; 552-8706. 7-  
10pm, \$15-20. Independent filmmakers  
learn about the technical aspects of DVDs,  
including encoding and authoring.  
'Homophobia in Medicine' Cole Hall, UCSF,  
513 Parnassus; 502-5593. Noon-1pm, free.  
Dr. Kate O'Hanlan discusses how LGBT  
people interact with health care providers.  
'Questions I Never Knew I Had About Can-  
cer' Golden Gate Club, the Presidio; (510)  
429-2504. 9-11:30am, \$35. Medical profes-  
sionals field questions about cancer.  
'Traditions/Transformations: Art of the  
Brush in Modern China' Asian Art Museum,  
Trustees' Auditorium, Golden Gate Park;  
379-8805. 6:30-7:30pm, free with museum  
admission (\$4-7). Chinese art expert So  
Kam Ng discusses 19th- and 20th-century  
brush paintings in conjunction with the  
museum's current exhibit, *Between the  
Thunder and the Rain: Chinese Paintings  
from the Opium War through the Cultural  
Revolution*.  
Weaving lecture *San Francisco Design Cen-  
ter*, 2 Henry Adams, Ste 330; 626-8430.  
11:30am-1pm, free. Carpetmaker George  
Jevremovic discusses the history and weav-  
ing techniques of Turkish carpets.

### Authors

'Apocalypse Culture: An Evening of Literary  
Abuse' Cafe du Nord, 2170 Market; 861-5016.  
8:30pm, \$5. See 8 Days a Week, page 74.  
Tee Corinne City College of San Francisco,  
Rosenberg Library, 50 Phelan; 239-3876.  
Noon-1:30pm, free. The author of *The Cunt  
Coloring Book* talks art, women's sexuality,  
and the health movement.  
Nomi Eve Stacey's Bookstore, 581 Market;  
321-4687. 12:30pm, free. The author dis-  
cusses *The Family Orchard*.  
Arthur Rosenfeld *Borders Books and Music*,  
400 Post; 399-1633. 7:30pm, free. The au-  
thor talks about *Cure for Gravity*.

### Bay Area

Roy Parvin *Diesel, A Bookstore*, 5433 College,  
Oak; (510) 653-9965. 7:30pm, free. The  
novelist talks about the novella collection  
*In the Snow Forest*.

## thursday 2

### Around town

Privacy and free expression on the Web  
Moscone Center, 747 Howard, Rm 101; 436-  
9333. 7pm, free. The Electronic Frontier Foun-  
dation sponsors this panel discussion with  
free speech advocate Keith Henson, Hastings  
Law Professor Joe Liu, and cyberjournalist  
Damien Cave.  
'Urban Space, Open Space' San Francisco Pub-  
lic Library, Main Branch, 100 Larkin; 557-  
4277. 6pm, free. Historian Gray Brechin, park  
activist Greg Gaar, and San Francisco League  
of Urban Gardeners director Cory Calandra  
discuss San Francisco's environmental past  
and present.

### Bay Area

Weaving lecture and demonstration *Mill Val-  
ley Gallery*, 383 Miller, Mill Valley; (415) 383-  
3908. 6:30pm, free. Weavers Nurcan Tekin and  
Nimet Gelmez demonstrate, and carpet  
maker George Jevremovic discusses the art  
and creation of Turkish carpets.

### Authors

Candace Bushnell *Borders Books and Music*,  
400 Post; 399-1633. 7pm, free. The author and  
columnist talks about *Four Blondes*.

Michael Chabon *Books Inc.*, 2275 Market;  
864-6777. 7pm, free. The author discusses  
*Amazing Adventures of Kaulier and Clay*.  
Carol Lee Flinders Stacey's Bookstore, 581  
Market; 321-4687. 12:30pm, free. The author  
reads from *At the Root of This Longing*.  
Deborah Knox *Solar Light Books*, 2068 Union;  
567-6082. 7:30pm, free. The author discusses  
*Life Work Transitions*.  
David Clay Large *Booksmith*, 1644 Haight;  
863-8688. 7pm, free. The historian talks  
about Berlin.  
Françoise Mouly and Art Spiegelman *Book-  
smith*, 1644 Haight; 863-8688. 1pm, free. The  
editor and the cartoonist talk about *Little Lit*:  
*Folklore and Fairy Tale Funnies*.  
John Ross *Modern Times Bookstore*, 888 Va-  
lencia; 282-7025. 7:30pm, free. The author  
reads from *The War Against Oblivion*.  
Mona Simpson *A Clean Well-Lighted Place for*  
*Books*, 601 Van Ness; 441-6670. 7:30pm, free.  
The novelist talks about *Off Keck Road*.

## friday 3

### Around town

Alice Walker *Fort Mason Center*, Bldg A, Ma-  
rina at Laguna; 575-6175. 7-9pm, \$35. The  
noted author of *The Color Purple* discusses  
"Writing to Serve the Culture."  
International ArtExpo California *Concourse*  
*Exhibition Center*, 635 Eighth St; (888) 322-  
5226 or [www.artexpos.com](http://www.artexpos.com). 3-7pm, \$10.  
Through Sun/5. Art collectors can check out  
a huge selection of works for sale, including  
signed lithographs by Prince Charles; this  
event also features seminars, demonstra-  
tions, and more.  
'Juvenilia' kickoff party *Yerba Buena Center*  
*for the Arts*, 701 Mission; (415) 978-ARTS. 8-  
11pm, \$12. See 8 Days a Week, page 74.

### Benefits

Poetry and pizza *Escape from New York*

## Oakland Asian Cultural Center presents:



### November 4, Saturday 12pm

Learn about lacquer painting! A  
free program as part of the exhibit  
"Vietnamese lacquer Painting:  
A New Age." Featuring  
a lion presented by Huong  
Viet Community Center.

### November 4, Saturday 8pm

"The Silk Highway" - music and  
poetry by Pan Asian Junction with  
Genny Lim, Lisa Moskow, Karen  
Stackpole, and Loren Kiyoshi  
Dempster.

## Oakland Asian Cultural Center

388 Ninth Street, Suite 290  
Oakland, CA 94607  
(510) 208-6080

[info@oaklandasianculturalcenter.com](mailto:info@oaklandasianculturalcenter.com)  
[www.oaklandasianculturalcenter.com](http://www.oaklandasianculturalcenter.com)

Our thanks to the City of Oakland: Arts  
Commission, Community Access Fund, Crafts and  
Cultural Affairs, and the National Endowment for  
the Arts, Wells Fargo Foundation.

Pizza, 333 Bush; (510) 841-6820. 7:30pm, \$5.  
Clive Matson and Michael Perkins read their  
poetry at this benefit for San Francisco  
School Volunteers.

## Authors

J. California Cooper *Alexander's Book Com-  
pany*, 50 Second St; 495-2992. 12:30pm, free.  
Also: Marcus Books, 1712 Fillmore; 346-  
4222. 6:30pm, free. The author talks about

*The Future Has a Past.*

Ruthanne Lum McCunn *Stacey's Bookstore*,  
581 Market; 321-4687. 12:30pm, free. The  
author talks about *The Moon Pearl*.  
John Ross *La Casa del Libro*, 973 Valencia;  
285-1399. 7pm, free. See Thurs/2.  
Dan Simmons *Booksmith*, 1644 Haight; 863-  
8688. 7pm, free. The novelist discusses Dar-  
win's *Blade*.

Continued on page 100

**Laurie Lewis**

**LAURIE LEWIS**

**Thursday  
November 9  
@7:30pm**

**Knuth Hall, SFSU**  
19th Ave @ Haightway Ave.

**\$7 Students  
\$12 General**  
Ticket info:  
415-338-2467

*Performing Arts  
and Lectures*

## art after hours

### A Night in Shanghai

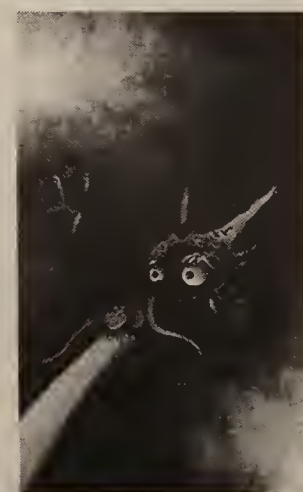
Thursday, November 9, 2000  
6:00-10:00 PM

Asian Art Museum  
Chang-Moon Lee Center for  
Asian Art and Culture  
Golden Gate Park

**\$10 members  
\$15 nonmembers**  
Complimentary hors d'oeuvres  
and cash bar

### Get ready for a sultry evening

- ✦ Check out the exhibition *Between the Thunder and the Rain*
- ✦ Try your hand at Chinese brush painting
- ✦ Pose for a picture with Chairman Mao
- ✦ Catch the classic film *Shanghai Express*
- ✦ Groove to smooth jazz
- ✦ Win a gift certificate to Shanghai 1930 Restaurant
- ✦ Eat, drink, and mingle



**A cool place, a cool party—  
don't miss it!**

RSVP for priority entry:  
[rsvp@asianart.org](mailto:rsvp@asianart.org) or (415) 379-8883

[www.asianart.org](http://www.asianart.org)

Art After Hours. *A Night in Shanghai* is sponsored by  
Corporate Partners of the Asian. Media sponsorship  
by SFSTATION.COM and the SF Bay Guardian

Presented in conjunction with the exhibition *Between the  
Thunder and the Rain: Chinese Paintings from the Opium  
War Through the Cultural Revolution, 1840-1979*

... definitely not your mother's Asian



# LIVE LOUD

The Leukemia & Lymphoma Society  
**TEAM**  
IN TRAINING

## Join Team in Training

Find a cure for leukemia, lymphoma, Hodgkin's disease and myeloma when you join the country's largest and most successful endurance training program.

As you fundraise, we coach both novice and veteran athletes through a 3 to 5 month integrated training program including:

- Professional coaches and experienced mentors
- Flexible training schedules and coached weekend workouts
- Clinics on nutrition, equipment, injury prevention, sports psychology, form and technique

Run, walk, or ride and we will provide air travel, accommodations, race registration and entry fees for the Maui Marathon, London Marathon, Nashville Country Music Marathon, Big Sur Marathon, or the Chico Wildflower Century Ride. **We'll get you to the finish line!**

### Attend an Informational Meeting

Sat, Nov. 11, 10am - USF, Lone Mountain Conference Center, 2800 Turk St., San Francisco  
Sat, Nov. 11, 2pm - San Ramon Community Center, 12501 Alcosta Blvd., San Ramon  
Tues, Nov. 14, 6:30pm - Crosby, Heafey, Roach & May, 1999 Harrison St., Suite 2600, Oakland  
Wed, Nov. 15, 6:30pm - SFSU Downtown Center, 425 Market St., San Francisco  
Sat, Nov. 18, 10am - Crosby, Heafey, Roach & May, 1999 Harrison St., Suite 2600, Oakland  
Sat, Nov. 18, 2pm - College of Marin, 835 College Ave., Kentfield

For other meetings in the Bay Area call 415.625.1100 or 408.271.2873 or visit our website [www.teamintraining.com](http://www.teamintraining.com)



### events

## calendar

around town, authors,  
attractions & benefits

### Events

From page 99

**Anna Deavere Smith** *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The actor and playwright talks about *Talk to Me: Listening Between the Lines*.

### saturday 4

#### Around town

**California Indian basketry** Presidio Visitor's Center Theatre, Bldg 102, Montgomery; 561-3992. 1-3pm, free. The California Indian Museum presents a lecture and demonstration on basket weaving.

**Fashion fair** Masonic Center, 1111 California; 675-5200. 1-3pm, free. The Fashion Institute of Design and Merchandising hosts a fashion show and advising session for people interested in clothing design careers.

**International ArtExpo California** Concourse Exhibition Center, 635 Eighth St.; (888) 322-5226 or [www.artexpos.com](http://www.artexpos.com). 11am-7pm, \$10. Through Sun/5. See Fri/3.

**Juvenilia FamilyFest** Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. 11:30am-3:30pm, \$3-6. Through Sun/5. See 8 Days a Week, page 74.

**Lung cancer rally** City Hall steps, 1 Carlton B. Goodlett Pl.; 885-3882. 10am-noon, free. Help raise awareness about lung cancer at this rally, which features speakers and live music.

**'Spiral Dance 2000'** Festival Pavilion, Fort Mason Center, Marina at Laguna; 339-8150. 7pm, \$16.50. Celebrate Samhain — the witches' new year — with a goddess procession, still walkers, ritual invocations, altars for the dead, fire dancers, live drummers and musicians, and more.

**Supermarket tour of genetically engineered foods** Rainbow Grocery, 1745 Folsom; 512-9026. Noon, free. Greenpeace representatives lead a 25-minute store tour and discuss how to avoid genetically engineered food ingredients.

**Urban composting workshop** Garden for the Environment, Seventh Ave at Lawton; 285-7584. 10am-noon, free. Learn about basic and worm composting at this workshop sponsored by the San Francisco League of Urban Gardeners.

#### Bay Area

**'Le Bal des Vampires'** Alameda Hotel Ballroom, 1415 Broadway, Alameda; (510) 522-1731. 7pm, \$20. Enjoy ballroom dancing to live music and a performance by Le Theatre des Vampires at this period re-enactment ball.

**Women and film conference** Rafael Fihu Center, 1118 Fourth St, San Rafael; (510) 704-4448. 10am-1:30pm, \$14-15. See 8 Days a Week, page 74.

#### Benefits

**Bargain book sale** Fort Mason Center, Bldg A, Marina at Laguna; 437-4857. 10am-5pm, free. None of the books at this sale cost more than a buck — and proceeds benefit the San Francisco Public Library.

**Santa Paws Winter Wonderland Fair** SF/SPCA Education Building, 243 Alameda; 554-3050. 11am-3pm, free. Through Sun/5. Raise money for the SPCA by visiting this fair to get your pet's picture taken with Santa.

**'Sparks Fly'** San Francisco Women's Building, 3543 18th St.; (510) 434-1304. 7:30pm, \$10-25. See 8 Days a Week, page 74.

#### Bay Area

**Distaff Singers benefit concert** Oakland Mormon Interstake Auditorium, 4770 Lincoln, Oakl; (510) 601-5624. 8pm, \$8-10. All-female chorus the Distaff Singers perform everything from Latin chants to Scottish folk songs to raise money for the Ida Altenbach Scholarship fund for students planning to pursue a music education.

**HeartSong Hempfest** Woodacre Improvement Club, Fairfax; (415) 789-7214. Noon-7pm, \$7, 8pm-midnight, \$10. [HeartSongmusic.org](http://HeartSongmusic.org) and Grassroots benefit from this two-part festival; during the day, check out booths selling hemp products, at night, groove to the Sasha Butterfly Band.

**Hospice of Marin Gala 2000** Marin Center Exhibit Hall, Avenue of the Flags, San Rafael; (415) 927-2273. 6:30pm, \$150. Proceeds from the black-tie event, with gourmet food and big band music, benefit the Hospice of Marin's various services and programs.

### Authors

**Jane Hamilton** *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist reads from *Disobedience*.

**Jeff Psaris** *Solar Light Books*, 2068 Union; 567-6082. 7:30pm, free. The author talks about *Undefined Love*.

**Amy Tan** Asian Art Museum, Trustees' Auditorium, Golden Gate Park, Eighth Ave at Kennedy; 379-8812. 2pm, free with admission (\$4-7). The novelist reads from *The Bonesetter's Daughter*.

### sunday 5

#### Around town

**'Ethnic Notions 2000: Black Images in the White Mind'** San Francisco Public Library, Main Branch, 100 Larkin; 557-4277. 2:30pm, free. Janette Faulkner discusses racist imagery and shows slides from her collection of racist stereotype material, including toys, advertisement, household items, and more.

**International ArtExpo California** Concourse Exhibition Center, 635 Eighth St.; (888) 322-5226 or [www.artexpos.com](http://www.artexpos.com). 11am-4pm, \$10. See Fri/3.

**Juvenilia FamilyFest** Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. 11:30am-3:30pm, \$3-6. See 8 Days a Week, page 74.

**Volunteer work party** Meet at stairs of Conservatory of Flowers, Golden Gate Park; 566-1876. 10am-noon, free. Lend a hand to the San Francisco Recreation and Parks Department's habitat restoration project.

**'Writing Jewish Lives — In Fiction, Poetry, Biography, and Essay'** Jewish Community Center, 3200 California; 882-7740. 1-5pm, free. The National Foundation for Jewish Culture and the Koret Foundation present this two-part literary event: first, author Chana Bloch moderates a panel of Jewish poets and writers, "Lives in Fact and Fiction"; a second panel, "Writing About Spiritual Lives," moderated by author Jerome Chanes, follows.

#### Bay Area

**Archaeological Institute of America Sunday symposium** UC Berkeley, 370 Dwinelle Hall, Berk; (415) 338-1537. 1:30-3:30pm, free. The AIA sponsors this event, which features UC Berkeley professors reporting on archaeological digs in Turkey, Israel, Rome, and more.

#### Benefits

**The Loose Cannons benefit concert** All Saint's Episcopal Church, 1350 Waller; 668-2284. 2:30pm, donation. The women's world music ensemble plays to raise money for Música en los Barrios, a grassroots organization to bring music to kids in Nicaragua.

**Santa Paws Winter Wonderland Fair** SF/SPCA's Education Building, 243 Alameda; 554-3050. 11am-3pm, free. See Sat/4.

### Authors

**Book release party for 'syllogism 5'** Diesel, a Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm, free. George Albon, Norma Cole, Brenda Hillman, and Elizabeth Robinson read from the latest issue of this local literary journal.

### monday 6

#### Authors

**Eve Ensler** *A Different Light*, 489 Castro; 431-0891. The author discusses *The Vagina Monologues*.

#### Bay Area

**Will Baker and Beth Bosk** *Cody's Books*, 2454 Telegraph, Berk; (510) 845-0837. 7:30pm, free. The authors read from their works.

**Betty DeGeneres** *Barnes and Noble*, 2352 Shattuck, Berk; (510) 644-0861. 7:30pm, free. The author and mother of comedian Ellen DeGeneres talks about *Just a Mom*.

**Alan Deutschman** *Book Passage*, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 7:30pm, free. The journalist talks about *The Second Coming of Steve Jobs*.



## tuesday 7

### Authors

**Sogyal Rinpoche** *University of San Francisco*, Ira and Lenore S. Gershwin Theatre, 2350 Turk; (510) 704-4448. 7:30pm, \$35. Through Wed/8. The author of the Tibetan Book of Living and Dying gives a talk titled, "Conversations with Death."

**Jess Wells and Rachel Pepper** *A Different Light*, 489 Castro; 431-0891. 7:30pm, free. The authors discuss *Home Fronts*.

### Bay Area

**Oava Sobel** *Book Passage*, 51 Tamal Vista Blvd., Corte Madera; (415) 927-0960. 1pm, free. The author talks about *Galileo's Daughter: A Historical Memoir of Science, Faith, and Love*.

## attractions/kid stuff

**California Academy of Sciences** *Golden Gate Park*; 750-7145. Daily, 9am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties," and "At Home in Vanuatu: Tradition in the West Pacific." Fri-Sun: Three Native American artists give demonstrations on the art of pueblo pottery, 10am-4pm. **Exploratorium** 3601 Lyon; 563-7337. Tues-Mon, 10am-5pm, Wed, 10am-9pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception; current exhibits include "The Changing Face of Women's Health." Sat: A daylong symposium, "Embracing Menopause: Traditional and Alternative Approaches," 9am-3:30pm. Sun: Sex education and body-grooming films are shown during "Sex Ed 101," 2pm.

**Randall Museum** 199 Museum Way; 554-9600. Tues-Sat, 10am-5pm. \$6-7. This museum has exhibits and activities for kids. Exhibits include "Trash Bash," an exhibit that teaches how to conserve natural resources with illustrations and graphics. Sat: "Saturdays are Special" continues with "Carnivorous Plants," 1pm.

**San Francisco Maritime National Historical Park** *Fisherman's Wharf at Hyde Street Pier*, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: A "chantey sing-along" of sailor songs is held, 8pm-midnight. Reservations required. **San Francisco Zoo** *Sloat at 45th Ave*; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit.

**Saturday art programs at the Legion** *Legion of Honor, Lincoln Park, 100 34th Ave*; 750-3658. Sat, 2-3:30pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses "Ancient Art"; "Big Kids/Little Kids" discusses "Impressionist Paintings."

**Strybing Arboretum and Botanical Gardens** *Golden Gate Park, Ninth Ave at Lincoln*; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world. Current exhibits include a tribute to Victorian women horticulture illustrators.

### Bay Area

**Bay Area Discovery Museum** 557 McReynolds, East Fort Baker near Sausalito; (415) 487-4398. Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children, including "Seuss," an interactive exhibit based on the late children's author's work.

**Camron-Stanford House** 1428 Lakeside, Oakl; (510) 444-1876. Guided tours: Wed, 11-4pm, Sun, 1-5pm, and by appointment. \$1-4. This historic house museum, the last Victorian on Lake Merritt, boasts five restored period rooms.

**Chabot Space and Science Center** 10000 Skyline, Oakl; (510) 530-3480. Tues-Sat, 10am-5pm, Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.

**Children's Fairyland USA** 699 Bellevue, Oakl; (510) 452-2259. Mon-Fri, 10am-4pm, Sat-Sun, 10am-5pm. \$5. This 3-D storybook theme park features rides and entertainment for kids. Fri: A new play for children, "The Blue Bird," opens, 11am, 2 and 4pm.

**'Fun with Physics'** *Oakland Public Library*, Asian branch, 388 Ninth St, Oakl; (510) 238-3400. 11am, free. Professor I.M. Smart demonstrates the wonder of science during this presentation.

**Lawrence Hall of Science** *Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk*; (510) 642-5132. Daily, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Sun: U.C. Berkeley professor Geoffrey Marcy speaks on "The Revolution in Planetary Systems," 2pm.

**Museum of Children's Art** 560 Second St, Oakl; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. This museum features children's art exhibits, art classes, workshops, and other resources for kids, including a new exhibit showcasing children's book illustrators, "Then and Now."

**Oakland Museum of California** 1000 Oak, Oakl; (888) OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). Current exhibits include *La Flor y la Calavera: Altars and Offerings for the Days of the Dead*, and *Secret World of the Forbidden City: Splendors from China's Imperial Palace*. Sun: Various altarmakers discuss their contributions to the *Dias de los Muertos* exhibit, 2pm; look for hidden animals and make your own creations in "Mythic and Real Creatures," part of the *Secret World of the Forbidden City*, 2pm.

**Oakland Zoo** 9777 Golf Links, Oakl; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50. Parking \$3. More than 300 animals from around the world occupy 100 acres of land; check out the new Wart Hog exhibit.

## every week

**BART mural tour** *Meets at Cafe Venice*, 3325 24th St; 285-2287. Sat, 11am. \$2-5. View more than 50 murals in this weekly walking tour sponsored by the Precita Eyes Mural Arts Center.

**'Caregiving 101'** *California Pacific Medical Center, Women's Health Resource*, 3698 California; 824-3269. Tues, 6pm. Free. These free classes help teach you how to assist a loved one living with HIV or cancer.

**Certified Farmers' Market** *Orange Memorial Park, Tennis at West Orange*; (800) 806-3276. Sat, 9am. Free. Through Sat/18. This farmer's market offers a range of fresh fruit and vegetables from growers around Northern California.

**'Chinatown Night Market Fair'** *Portsmouth Square, Kearney at Washington*; 397-8000. Sat, 6pm. Free. Through Sat/11. This weekly market offers lion dancing, Chinese opera, musical performances, and other events, in addition to an array of wares for purchase from merchants.

**Figure drawing session** *SPEC's*, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

**'First Ten Years of American Communism'** *New Valencia Hall, 1908 Mission*; 864-1278. Wed, 7-8:30pm. Free. Through Wed/15. The Freedom Socialist Party begins its discussion of James P. Cannon's historical work.

**Foot! tours** *Fairmont Hotel, California at Mason*; 637-5453. Sat-Sun, 10am, Thurs-Sun, 1pm. \$20. Take a game-show themed walking tour through downtown San Francisco with a comedian.

**'Improve Your Public Speaking Skills'** *Parsons Brinckerhoff*, 303 Second St, Ste 700N; 923-3257. Wed, 5:30pm. Free. Bechtel Toastmasters offer weekly workshops on public speaking.

**'Introduction to Buddhist Meditation'** *Old St. Mary's Church, Paulist Center Bookstore, Rin 5*, 660 California; 585-9161. Fri, 12:30pm. Donation. Buddhist nun Gen Wangchen teaches this ongoing drop-in class on philosophy and meditation.

**Lyric** 123-127 Collingwood, (800) 246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

**Opera workshops** *Jon Sims Center for the Performing Arts*, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

**Precita Eyes' Mission mural walks** *Precita Eyes Mural Arts Center*, 2981 24th Street; 285-2287. Sat-Sun, 1:30pm. \$2-10. Tour over 70 murals in the Mission during this six-block walk.

**Quicktricks bridge club** *Metropolitan Community Church*, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

**'SF Games' Cafe Commons**, 3161 Mission; 679-3678. Fri, 7pm. Free. Everyone is invited to play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

**Wine tastings** *Hats Off! Wine Merchant*, 3701 Geary, Ste 102; 750-9707. Fri, 3pm, Sat-Sun, noon. Free. Sample wines from France, California, and other exotic locales.

**Youth theater project** *Harvey Milk Institute*, 100 Collingwood; 552-7200. Mon, Wed, 4pm. Free. Through Wed/8. This workshop for young people under 23 encourages active participation while learning the basics of acting and writing under the aegis of the San Francisco Mime Troupe.

### Bay Area

**'Sunday Boyz Brunch and Hike'** *International House of Pancakes*, 1825 Fourth St, San Rafael; (415) 485-0870. Sun, 10am. Free. This hiking and social club for gay and bisexual men meets for brunch before venturing off to a nude beach or trail.

**Support group for women coming out** *Pacific Center*, 2712 Telegraph, Berk; (510) 548-8283. Tues, 6:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

**Turning Point Career Center** *YWCA*, 2600 Baucroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

# art

Art listings are compiled by Genevieve Kramer. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand and Megan Wilson.

## museums

**Asian Art Museum** *Golden Gate Park (near 10th Ave at Fulton)*; 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge. "Between the Thunder and the Rain: Chinese Paintings from the Opium War Through the Cultural Revolution, 1840-1979." More than 100 paintings, hand scrolls, albums, and fans from a private collection. Through Jan 14, 2001.

**California Historical Society** 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Cut & Paste: California Scrapbooks." Exhibit includes scrapbooks, diaries, and photo albums from the late 19th and 20th centuries. Through Dec 31.

**California Palace of the Legion of Honor** *Lincoln Park (near 34th Ave at Clement)*; 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Almost

200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Through Dec 31.

**Cartoon Art Museum** 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "Ridiculing the Rhetoric: Cartoons from the Campaign Trail." Through Sun/12. "Trick or Treat: 50 Years of Wacky Cartoon Costumes." Through Dec 10.

**M.H. de Young Memorial Museum** 75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "From Three Continents: Textile Acquisitions, 1996-2000." Through Dec 31.

**Jewish Museum** 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members. "Light, Life, Libeskind: A Look at the New Jewish Museum San Francisco." Through Jan 28, 2001.

**Mexican Museum** *Fort Mason Center, Bldg D, Marina at Laguna*; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chicanos en Mictlán: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the United States. Through Dec 31.

**Museo Italo Americano** *Fort Mason Center, Bldg C, Marina at Laguna*; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor. Through Jan 14, 2001.

**San Francisco Museum of Craft and Folk Art** *Fort Mason Center, Bldg A, Marina at Laguna*; 775-0990. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. \$3, \$5 families, \$1 students and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "A Tribute to Dorothy Weiss." A celebration of one of the West Coast's most committed exhibitors of ceramic and glass. Through Nov 26. "Death and Memory: Mexico's Día de los Muertos." Various objects used to celebrate Mexico's Day of the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit. Through Nov 26.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half price Thurs, 6-9pm). "The Darker Side of Playland: Childhood Imagery from the Logan Collection." Thirty works explore and undercut the traditionally blissful imagery of childhood. Through Jan 2001. "Celebrating Modern Art: The

Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Through Jan 15, 2001. "Double Feature: New Works by Nick Crowe and Gary Hill." Two media artists look at how technology affects human experience. Through Jan 15, 2001. "Paul Klee: Conductor of Color." More than a dozen paintings provide insight into the artist's use of color. Nov 2-April 3, 2001.

**Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youth (free first Thurs, 5-8pm). "Tom Friedman, 00." A 10-year survey of works by the American artist (reception Fri/3, 8-11pm). Nov 4-Jan 28, 2001. "Juvenilia." Nov 4-Jan 28, 2001. See 8 Days a Week, page 74

### Bay Area

**Angel Island Immigration Station** *Men's Barracks, Angel Island*; (415) 543-0520. Accessible by ferry from Tiburon; (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm. "Prisoners of Age." An exhibition of photographs looks at elderly prisoners in North America. Through Dec 31.

**Judah L. Magnes Museum** 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

**Marin Community Foundation** 17 E. Sir Francis Drake Blvd., Ste. 200, Larkspur; 499-8350. Mon-Fri, 9am-5pm. "Community Creates Art!" works by Canal Arts-of Pickleweed Park, Cedars Center of Marin, and Marin Interfaith Youth Outreach. Through Jan 4, 2001.

**Mills College Art Museum** 5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free.

**Museum of Anthropology** 103 Krober Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. Through June 30, 2001. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. Through June 30, 2001. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. Through June 30, 2001.

**Oakland Museum of California** 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm;

Continued on page 102

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## Museums

From page 101

**Sun, noon-5pm (first Fri, 10am-9pm).** \$6, \$4 seniors and students. "La Flor y la Calavera: Altars and Offerings for the Days of the Dead." Artists, community groups and students display traditional altars, photography, and sculpture. Through Nov 26. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through May 2001. "Secret World of the Forbidden City." Art objects from the Chinese Imperial Court during the Qing dynasty. Through Jan 24, 2001.

**UC Berkeley Art Museum** 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Shirin Neshat/MATRIX 187 Turbulent." Dual-screen sound and film installations address the social, political, and psychological experience of women in contemporary Islamic societies. Through Sun/12. "Wolfgang Laib/MATRIX 188 Pollen From Pine." Installation created using pine tree pollen. Through Dec 17. "Amazons in the Drawing Room." Works by Romaine Brooks. Through Jan 16, 2001. "Amazons in the Drawing Room," is a traveling retrospective devoted to painter Romaine Brooks, whose early-20th-century canvases depict the artist's own marginalized yet moneyed milieu: a European lesbian demimonde. While some of her works may be too heavily rooted in portrait conventions of her time to remain fresh, others are classic works that confidently realign art history with queer history. Shirin Neshat's video installation *Turbulent* creates an uneasy musical dialogue between men and women in traditional Islamic culture. German artist Wolfgang Laib's gorgeous floor installation features pale yellow pine pollen sifted on the cement floor; seen from above (which is the only way you can see it), the large, monochromatic rectangle seems almost to levitate transcendently — though it may spark unwarranted terror in allergy sufferers. (Helfand) "Continuous Replay: The Photographs of Arnie Zane" (on display at Pacific Film Archives, 262S Durant). Through Jan 8, 2001.

## galleries

### Opening

**ACCI** 1652 Shattuck, Berk; (510) 843-2527. *Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm.* "Figurative Art," featuring works by six Bay Area artists. Through Nov 18. "Crap Shoot," a solo exhibition of paintings by Philip Buscemi (reception Fri/3, 6-8pm).

**Alliance Française** 1345 Bush; 775-7755. *Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm.* "Above Paris," aerial photographs by Robert Cameron (reception Thurs/9, 6-8pm). Nov 6-24.

**Artseal** 1847 Larkin; 567-3523. Call for hours. A holiday exhibition of selected vintage photographs, including cityscapes and landscapes. Nov 7-Dec 31.

**Eleanore Austerer Gallery** 540 Sutter; 986-2244. *Mon-Sat, 10am-6pm.* "Henry Moore, Works on Paper," over 30 works from the British artist. Through Nov 30.

**Balazo/Mission Badlands Gallery** 2811 Mission; 920-0896. *Sat-Sun, 1-6pm.* "Corpus Carnival," photography of the human form by Liz Cohen, Marcy Mendelson, Marina Ekman, Scott Robertson, Maria Eugenia Bejarano, and Loree Anthony (reception Fri/3, 8pm-midnight). Nov 3-20.

**Big Pagoda Company** 1903 Fillmore; 563-8727. *Tues-Sat, 11am-7pm; Sun, noon-6pm.* "Ballet Mecanique," sculpture by Monica Sarzynski and Gabriel Kulka (reception Fri/3, 6:30-8pm). Nov 3-22.

**Braunstein/Quay Gallery** 430 Clementina; 972-9850. *Tues-Sat, 11am-5:30pm.* "How to Live," vintage photography by Kimberly Austin (reception Sat/11, 3:30-5:30pm). Nov 7-Dec 2.

**John Burggruen Gallery** 228 Grant; 781-4629. *Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.* "Recent Paintings," works by Robert Kelly, and "Natural Phenomena,"

works by Diane Andrews Hall (reception for both artists Thurs/2, 5:30-7:30pm). Nov 2-Dec 9.

**Canessa Gallery** 708 Montgomery; 769-9464. *Mon-Fri, 10am-4pm.* "Fantastic Realism," oils on canvas by Brett Lee Arnold (reception Sun/5, 5-8pm). Nov 5-29.

**Joseph Chowning Gallery** 1717 17th St; 626-7496. *Call for hours.* "Holiday Exhibition and Sale." Nov 4-Dec 22.

**Gallery at Intersection** 446 Valencia; 626-2787. *Wed-Sat, 12-5pm.* "15 Years of Forensic Investigations: A Photographic Documentation," by the Argentine forensic anthropology team (reception Wed/1, 6pm). Through Dec 9.

**Galerie Louvre** 3571 Sacramento; 567-7557. *Mon-Fri, 9:30am-6pm; Sat, 11am-4pm.* Abstract expressionist acrylic paintings by Tom Schultz (reception Thurs/2, 5-8pm). Nov 2-Jan 2, 2001.

**Ebert Gallery** 49 Geary, Fourth fl; 296-8405. *Tues-Sat, 11am-5pm.* Works by Fred Martin (reception Sat/4, 2-4pm). Nov 2-Dec 16. **Erickson & Elins Gallery** 345 Sutter; 981-1080. *Tues-Fri, 10am-5:30pm; Sat, 11am-5:30pm.* "Dusk," recent works by Tom Monaghan (reception Thurs/2, 5:30-7:30pm.) Nov 2-Dec 2.

**Focus Gallery** 2423 Polk; 567-9067. *Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm.* "Street Wise," urban America as seen by the New Zealand photographer Matthew Johnstone (reception Thurs/9, 6-9pm). Nov 2-30.

**Fraenkel Gallery** 49 Geary, Fourth fl; 981-2661. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "California," photographs by Robert Adams. Nov 2-Dec 29.

**Thelma Harris Gallery** 5940 College, Oakl; (510) 654-0443. *Tues-Fri, 11am-7pm; Sat, noon-5pm.* "Tribute Exhibition to William Tolliver," featuring original works and limited-edition prints for sale (reception Fri/10, 7-9pm). Through Nov 22.

**jennjoy** 49 Geary, Fourth fl; 398-2040. *Tues-Sat, 11am-5pm.* "recent work," works by steve roden, and "Galactica," works by Torsten Zenas Burns (reception Thurs/2). Nov 2-Dec 2.

**Jenkins Johnson Gallery** 464 Sutter; 677-0770. *Tues-Sat, 10am-6pm; Sun, 11am-5pm.* New works by Allen Cox (reception Thurs/2, 5:30-7:30pm). Nov 2-30.

**Robert Koch** 49 Geary; 421-0122. *Tues-Sat, 10:30am-5:30pm.* "Holiday Show," works by Tom Baril, Debra Bloomfield, Lynn Geesaman, Josef Koudelka, and Wayne Levin. Nov 2-Dec 23.

**George Krevsky Gallery** 77 Geary; 397-9748. *Tues-Sat, 11am-5:30pm.* "Intimate Interiors: Scenes from Private Life," a group show of American life by Milton Avery, Isabel Bishop, George Bellows, and others (reception Thurs/2, 5:30-7:30pm). Nov 2-Dec 9.

**Martin Lawrence Gallery** 366 Geary; 956-0345. *Mon-Thurs, 9am-8pm; Fri-Sat, 9am-9pm; Sun, 10am-6pm.* "Picasso and Chagall: 50 Years of Graphics," rare prints and paintings from 1931 through 1981 (reception Fri/3, 6-9pm). Nov 3-30.

**Luggage Store Gallery** 1007 Market; 255-5971. *Wed-Sat, noon-5pm (Nov 18, 3-6pm; closed Nov 23).* "Signal Detection and Recognition by Human Observers," featuring works by Amanda Huguen, Shaun Odell, and William Swanson (reception Fri/3, 6-8pm). Nov 3-Dec 2.

**Scott Nichols** 49 Geary, Fourth fl; 788-4641. *Tues-Sat, 11am-5pm.* Photographs by Ruth Bernhard in celebration of her 95th birthday. Through Dec 2. "Starry Nights," recent black and white work from photographer Neil Folberg (reception Thurs/2, 5:30-7:30pm). Nov 2-Dec 30.

**Lizabeth Olivera Gallery** 942 Clay, Oakl; (510) 625-1350. *Tues-Sat, 10:30am-6pm.* Recent works by Ulrika Andersson and Raymond Yeh (reception Sat/4, 6-9pm). Through Nov 25.

**Pacific Bridge** 95 Linden, #6, Oakl; (510) 451-8840. *Wed-Fri, 1-6pm; Sat, 11am-6pm.* "Mr. Nguyen," mixed media works by Hanoi-based Nguyen Minh Thanh, Nguyen Quang Huy and Nguyen Van Cuong (reception Sat/4, 7-10pm). Nov 4-Dec 21.

**Place Pigalle** 520 Hayes; 552-2671. *Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am.* "Crayola-Folda-Data-Holda," new solo and collaborative works by Vahco, Moses El-Amin Brown Jr., and Ryan Walker (reception Thurs/2, 7-10pm). Nov 2-Dec 5.

**Reflections Gallery** 589 Howard; 896-5958. *Tues-Fri, 10am-6pm (closed noon-1pm); Sat, noon-5pm.* "Skin," an all-media exhibit of nudes, erotic, and fetish artwork by 20 local artists (reception Thurs/2, 6-9pm). Nov 2-Dec 22.

**Thomas Reynolds Gallery** 2291 Pine; 441-4093. *Wed-Fri, 1-6pm; Sat-Sun, 12-6pm.* New works in fine art photography by Durwood Zedd (reception Fri/3, 5-9pm). Nov 3-18.

**Ruby's Clay Studio & Gallery** 552a Noe; 558-9819. *Sun-Sat, 9am-7pm.* "Functional Geometric Forms in Porcelain," recent works by Kathryn Fly. Fri/3-Tues/14.

**San Francisco Public Library** 100 Larkin; 557-4400. *Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm.* "Childhood Revealed: Art Expressing Pain, Discovery and Hope," a national touring art exhibition from the New York University Child Study Center. Nov 6-Dec 15.

**San Francisco Museum of Modern Art Rental Gallery** Fort Mason Center, Bldg A, Marina at Laguna; 441-4777. *Tues-Sat, 11:30am-5:30pm.* Paintings by Maurice Lapp, Matt Phillips, Carol Summers, and Michael Osborne (reception Wed/1, 5:30-7:30pm). Through Dec 1.

**SomArts** 934 Brannan; 552-2131. *Tues-Sat, noon-4pm.* "Labyrinth of Cultures," a maze of installations and traditional altars in celebration of Día de los Muertos. Through Thurs/2. "Body of Work," experimental printmaking by Laura Lengyel (reception Wed/8, 5:30-7:30pm). Nov 7-27.

**Andrea Schwartz Gallery** 333 Bryant; 495-2090. *Mon-Fri, 9am-5pm.* "Boom," mixed media on panel by Danae Anderson; "The Inevitability of Condensation," oil on canvas by Victoria Wagner (reception for both artists Wed/1, 5:30-7:30pm). Through Dec 22.

**Shapiro** 760 Market, Ste 248; 398-6655. *Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.* "Hunter Green," new series of color photography by Terri Weisenbach (reception Thurs/2, 5:30-7:30pm). Nov 2-Dec 2.

**Takada Gallery** 251 Post, Sixth fl; 956-5288. *Tues-Sat, 11am-5pm.* "New Paintings," by mixed-media artist Nancy Genn (reception Thurs/2, 5-7pm). Nov 2-Dec 16.

**Tercera Gallery** 550 Sutter; 773-0303. *Tues-Sat, 10am-6pm; Sun, 11am-5pm.* Contemporary studio furniture by Randy Shull (reception Thurs/2, 5-8pm). Nov 2-30.

**Tinhorn Press & Gallery** 528 Laguna; 626-1508. *Call for hours.* "The Lead Canvas Series," works by Stephen Lynch (reception Thurs/9, 5:30-9pm). Through Nov 30.

**Washington Square Gallery** 1821 Powell; 291-9255. *Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm.* "Prescriptions," artwork by Johanna Poethig focusing on society's preoccupation with health and beauty (reception Sat/4, 3-6pm). Nov 4-25.

**WCRC Gallery** 3023 Shattuck, Berk; (510) 548-9286. *Tues-Thurs, 1-7pm; Sat, noon-4pm.* "The Hebrew Calligraphy and Illuminations of Alan Leon" (reception Sat/4, 1-3pm). Through Dec 15.

**Refusal** 20 Hawthorne; 546-0158. *Tues-Sat, 10am-6pm.* "Deluxe," by Guy Overfelt, Tony Labat, with DJ Polywog (reception Thurs/2, 6-8pm). Nov 2-Dec 2.

**San Francisco Academy of Art College Gallery** 688 Sutter; 931-5892. *Mon-Fri, 9am-5pm.* Recent works by Tina Lynn Deane (reception Sat/4, 6-9pm). Sat/4-Fri/10.

### Bay Area

**Blithe Spirit** 18 East Blithedale, Ste. 11, Mill Valley; 383-6427. *Tues-Sat, 11am-6pm; Sun, 12-6pm.* "Functional Crafts and Artful Gifts for the Holidays in Ceramic, Glass, Wood, and Metal" (reception Tues/7, 6-8pm.) Nov 7-Dec 25.

### Ongoing

**Academy of Art Gallery** 625 Sutter; 274-2229. *Mon-Fri, 9am-10pm; Sat-Sun, 10am-5pm.* "Self-imposed Emotional Isolation," works by Susan Dampf-Ridley (reception Sat/4, 6-9pm). Through Fri/10.

**Artists' Television Access** 992 Valencia; 824-3890. *Mon-Sat, 10am-10pm.* SF Print Collective. Through Nov 20. See Critic's Choice, page 74.

**Rena Branstetter Gallery** 77 Geary; 982-3292. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* New sculptures by Viola Frey. Through Nov 25.

## critic's choice: art

## S.F. Print Collective

Through Nov. 20, Artists' Television Access

Last summer as I walked down Valencia Street, I was "greeted" by a huge poster affixed to the overpass at Duboce Street that read, "Come Enjoy the Mission, Cleaner, Brighter, Whiter Tablecloths." The text was accompanied by a comic book-style image of a WASPy twentysomething couple dining. I was impressed by the sophisticated nature of this guerrilla display — six colors and hand-printed (as a former printmaker, I'm very aware of the work that goes into such efforts). I giggled at the message, as it neatly mocked the recent face-lift that has transformed several blocks of the Mission into what appears to be a nightly fraternity kegger. Soon I began noticing other posters with similar messages wheat-pasted throughout the Mission: an image of a Mission and 24th Street signpost infested by flies with the headline "The Dot Com Plague: Appropriation Culture/La Cultura de la Apropriación"; a "Wanted" poster, offering no reward for Joe O'Donoghue and his "crimes against the people"; and, more recently, an endorsement for Propositions L, H, and N proclaiming, "Love your Home and your Neighborhood." I've since learned that these clever, labor-intensive works of public art have been produced by the San Francisco Print Collective (SFPC), a loosely organized group of 22 screen printers from the Mission Cultural Center. The core members include Linda Beenau, Alexandra Blum, Lauren Buckland, Tanya Coen, Jono Cohen, Eddie Ferruschia, Juan Fuentes, Csilla Kosa, Patricio Piaz, Calixto Robles, Michael Roman, and Eric Triantafillou. The collective's exhibition at Artists' Television Access (a great venue housing an often overlooked gallery) invites viewers to see the full range of the group's efforts. *Artists' Television Access, 992 Valencia, S.F. Tues.-Sat., 10 a.m.-10 p.m. Free. Call first. (415) 824-3890.* (Megan Wilson)

**J.J. Brookings Gallery** 669 Mission; 546-1000. *Mon-Sat, 10am-6pm.* Sculpture by Bill Barrett. Through Mon/6.

**Campbell-Thiebaud** 645 Chestnut; 441-8680. *Tues-Fri, 11am-5pm; Sat, noon-4pm.* Paintings by Gordon Onslow Ford. Through Sat/11.

**Catharine Clark** 49 Geary; 399-1439. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm.* "The Voyage of Your Dreams," paintings by Inez Storer. Through Sat/11.

**Hackett Freedman** 250 Sutter, Fourth fl; 362-7152. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Ocean Park, Paintings on Paper (1971-1984)," by Richard Diebenkorn. Through Dec 2.

**Gallery 650** 620 Delancey, Studio 403; 512-7716. *Call for hours.* "Striking Poses," photographs by Max James Fallon. Through Fri/10.

**GLBT Historical Society** 973 Market, Ste 400; 777-5455. *Fri, 1-5pm; Sat-Sun, 2-5pm.* "Lost and Found: A Museum of Lesbian Memory, Part I," a collaborative exhibit by Kim Anno and E.G. Crichton. Through Dec 1.

**Graystone** 250 Sutter; 956-7693. *Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* Paintings by Jay Kelly. Through Sat/11.

**Pierotti** 900 Hyde; 353-6650. *Mon-Fri, 8am-5pm.* "Afghan Emigré," paintings by Abdul Shokour Khesrawi. Through Dec 7.

**Powell Street Gallery** 535 Powell; 439-4444. *Mon-Thurs, 10am-6pm; Fri, 9am-9pm; Sat 10am-6pm; Sun 10am-4pm.* "Portraits from the Qing Dynasty," by Di LiFeng. Through Fri/10.

**Quotidian Gallery** 760 Market, #252; 788-0445. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Sublime Intent," a new book and exhibit of prints by Tom Bonauro. Through Sat/4.

**San Francisco Women Artists Gallery** 370 Hayes; 552-SFWA. *Tues-Sat, 11am-6pm; Thurs, 11am-8pm; 2nd and 3rd Sun, 1-4:30pm.* "Expressions," a small-format exhibit (reception Thurs/9, 5:30-7:30pm). Through Nov 25.

**S.F. Arts Commission Gallery** 401 Van Ness; 554-6080. *Wed-Sat, noon-5:30pm.* "After the Storm," environmental photography by Bob Walker. This retrospective exhibition of photographs by Bob Walker showcases the stunning beauty of the barren yet saturated landscapes captured in his work — landscapes that appear exotic at first but are actually photographs of the East Bay. Walker's shots of landscapes conjure up the style of the Old Masters — ominous, cerulean clouds rolling over the ocean at sunset, gently sloping hills of velvety green, a hazy light

cast across a lake that shimmers with the reds and golds of the dry season. Through Nov 18. (Wilson)

**S.F. Arts Commission Window** In window, 155 Grove; 567-3777. 24 hours. *Through Sat/11.* "We Lose Space/You Lose Culture," a site-specific installation by Megan Wilson (also a *Bay Guardian* contributor) and Gordon Winimko for Art Strike's Back.

**SF Camerawork** 115 Natoma; 764-1001. *Tues-Sat, 12-5pm.* For "Democracy — The Last Campaign," Margaret Crane and Jon Winet have spent the past year observing and documenting the psychosocial dynamics of American public life in connection with the political activity surrounding the 2000 presidential election. The result is a brilliant blurring of the boundaries between art and politics, fact and fiction, and social and corporate agendas. The show mixes the visual aesthetics and graphic design of the news media with incongruent combinations of photography, graphics, and sound; there's also a video projection featuring interviews with campaign supporters mixed with "behind the scenes" moments that become increasingly uncomfortable yet impossible to turn away from. Through Nov 18. (Wilson)

**600 Townsend** 600 Townsend; (510) 236-PRSG. *Mon-Fri, 9am-6pm.* "Members 2000/Tribute to the Founding Members," a tribute to the six founding members of the Pacific Rim Sculptors Group. Through Fri/10.

**Don Soker Contemporary Art** 49 Geary; 291-0966. *Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Diary," recent prints combining woodblock, screenprint, and photography by Tetsuya Noda (reception Thurs/2, 5-7pm). Through Nov 25.

**Terrain** 165 Jessie, Second fl; 543-0656. *Wed-Sat, 11am-5:30pm.* "Once Upon a Time," various works interpreting the meaning of famous nursery rhymes and fairy tales. Through Sat/11.

**Thatcher** USF, Gleeson Library/Geschke Center, 2130 Fulton; 422-2434. *Call for hours.* "Gravity's Pull," sculpture by Pamela Blotner and Kit Cameron. Through Jan 5, 2001.

**Stephen Wirtz Gallery** 49 Geary, Bankers Investment Building; 433-6879. *Call for hours.* Kathryn Spence's endearingly funky installation of new work transforms the austere Stephen Wirtz Gallery into what looks like a functional studio-workshop. The gleaming wood floors are strewn with untidy piles of color-sorted rags; heaping mounds of ripped fabrics, old underwear, and lint balls. While not a major departure from her previous work, Spence's quirky assemblage aesthetic still holds gritty, satisfying power — especially in this smooth, computer-moneyed period. Through Sat/11. (Helfand)



## Bay Area

**Bing Gallery** 2314 Telegraph, Oakl; (510)625-0910. Sat-Sun, 1-5pm. "Knotology," works by Matt Volla. Through Nov 30.  
**Galleria Bergelli** 483 Magnolia, Larkspur; 945-9454. Tues-Fri, 10am-5pm; Sat, 12-6pm. "Latin Influences," new Chilean works by Giancarlo Bertini and Mexican cultural objects by Barbara Rachko. Through Nov 18.  
**!hey!** 4920b Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Recent portraits by Atiba Akizawe Andrews. Through Sat/11.

# stage

Stage listings are compiled by Genevieve Kramer. Performance times may change; call venues to confirm. Reviewers are Kim Brooks, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

## theater

### Opening

**June Bug Music** Magic Theatre, Fort Mason Center, Building D, Marina at Laguna; (510) 434-0734. \$18. Opens Fri/3, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 2:30pm (also Mon/13, 8:30pm). Through Nov 19. Easterners Repertory Company explores themes of family and loss through the lens of a gay man from the Bay Area.  
**The Late Henry Moss** Theater on the Square, 450 Post; 478-2277. \$30-65. Opens Tues/7, 8pm. Runs Tues-Sat, 8pm (except Tues/14, show at 7pm; no show Nov 23); Wed, 2pm (no show Wed/8); Sun, 2pm (also Nov 12, 26, 7:30pm). Through Dec 17. James Gammon, Woody Harrelson, Cheech Marin, Nick Nolte, Sean Penn, and Sheila Tousey star in Sam Shepard's play about two brothers in the American West.  
**Lies and Legends: The Musical Stories of Harry Chapin** Theatre Rhinoceros, 2926 16th St; 861-5079. \$15-18. Opens Fri/3, 8:30pm. Runs Thurs-Sat, 8:30pm; Sun, 7:30pm. Through Nov 19. The Custom Made Theatre Company celebrates the art and life of Harry Chapin.  
**Meet John W.T.O.** Noh Space 2840 Mariposa; 621-7978. \$9-15. Opens Thurs/2, 8pm. Runs Thurs-Sat, 8pm. Through Nov 18. Dan McHale performs his play about being a part of last year's WTO protests in Seattle.  
**A New Brain** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32 (Thurs/2, pay what you can). Opens Wed/1, 8pm. Runs Thurs-Sat, 8pm (no show Nov 23); Sun, 2pm. Through Nov 26. Writer and composer William Finn responds to his near-death experience with a brain tumor.  
**Super Train: Maiden Voyage** Bayfront Theater, Fort Mason, Bldg B, Marina at Laguna; 474-8935. Opens Thurs/2, 8pm (no show Nov 23). Runs Thurs, 8pm. Through Dec 14. \$7. The Belfry performs an improv show featuring recurring characters and special guests.

## Bay Area

**Mornings at Seven** Marin Theatre Company, 397 Miller Ave, Mill Valley; 388-5208. \$24-40. Previews Thurs/2, 7:30pm. Runs Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 2 and 7pm (also matinees Nov 16, 1pm and Nov 25, 2pm). Through Nov 26. The Marin Theatre Company presents Paul Osborn's play about a Midwestern family in 1922.

## Ongoing

**All's Well** Kilowatt, 3160 16th St; 522-2932. \$10. Sat, 8pm. Through Nov 25. Sex-Club Shakespeare puts a naughty spin on the Bard's *All's Well That Ends Well*.  
**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-60. Wed-Thurs, 8pm; Fri-Sun, 7pm (also Sat, 10pm; Sun, 3pm). Open-ended. "George W.

Bush," "Al Gore," and "Joe Lieberman" are the newest additions to the wacky cast of characters in Steve Silver's ever evolving fairy tale.

• **The Collected Works of Billy the Kid** Marsh, 1062 Valencia; 826-5750. \$12-15. Thurs/2-Sat/4, 8pm. This stage adaptation of Michael Ondaatje's first novel submerges itself in the psyche of one of the Old West's greatest legends. Director Steven Patterson uses the gymlike space Upstairs at the Marsh to create an enveloping environment, complete with gun battles raging down the aisles, without ever descending to gimmickry. Patterson knows what he's after — poetry given dramatic bite as lived, communal testimony — but many in the nine-member ensemble don't quite have the chops to reach it. Still, the show is tantalizingly close to casting the spell it means to cast. (Rosenstein)

• **Corpus Christi** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sun/12, Nov 26, and Dec 3, 2pm). Through Dec 9. Terrence McNally's controversial play not only recounts biblical trials, but also has provoked a few trials of its own, ranging from picketing to death threats. As with most such causes célèbres, it's hard to see what all the fuss was about: the play simply and humbly offers up its version of the Gospels. Transferring this time-honored story to the world in which he grew up — 1950s Corpus Christi, Texas — and having the Jesus figure be gay is clearly a deeply personal act for McNally, and underneath all the play's wild humor and revealing anachronism is a sincere and brave attempt to claim spirituality for everyone. Director Ed Decker does some of his finest, freest work to date in staging McNally's easygoing morality play, and the large if uneven cast seems to be having a ball. The play has its hiccups, but overall this is an exhilarating theatrical act of faith, hope, and warning. (Rosenstein)

• **Dutchman and Oesdemona: A Tale about a Handkerchief** Phoenix Theatre, 655 Geary; 359-0880. \$15. Thurs-Sat, 8pm. Through Sat/11. Humor has a way of making social commentary go down without the aftertaste of didacticism. The double bill that makes up Bare Bones Theatre's latest production is a case in point. *Dutchman*, a pseudo-supernatural play set in the 1950s, is about a black man harassed by a psychotic white woman — raising provocative questions about race and sexuality. However, the one-act is so bogged down in heavy-handed symbols (including several Edenic apples) that playwright Amiri Baraka's political agenda pokes through the seams of the text; what's more, the acting is not nuanced enough to save the play from its pretensions. However, *Desdemona*, Paula Vogel's revision of *Othello*, explores Shakespeare's female characters through dialogue that is hilarious and poignant. All three actors flesh out Vogel's reinvention of the women with energy and originality; in particular, Lauren Grace has great success in transforming the obedient, saintly Desdemona into a playful, sexually voracious adulteress. (Brooks)

• **Fear and Misery of the Third Reich** Build, 483 Guerrero; 751-0439. \$10. Fri-Sat, 8pm. Through Nov 18. Theater Rhubarb presents Brecht's little-seen vignettes exploring the paranoia felt in prewar Nazi Germany.  
• **Gadgets** Bindlestiff Studio, 185 Sixth St; 974-1167. \$12. Thurs/2-Sat/4, 8pm. An aging mother, a black sheep daughter, and ghosts from the past all inhabit Jeannie Barroga's new comic drama.

• **God's Donkey: A Play on Moses** A Traveling Jewish Theatre, 470 Florida; 399-1809. \$22.50. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Nov 19. This collaborative creation by performers Aaron Davidson and Eric Rhys Miller, musician Daniel Hoffman, and director Corey Fischer is a rethinking not just of Exodus but of the figure of Moses, one of the great enigmas of Jewish patriarchy. How this Hebrew founding-Pharaoh's son-stammering shepherd leads his people to freedom remains one helluva story, but what makes it new here is a wonderfully playful approach that allows the discovery of the infant Moses to become a quasi rap and that views liberation by God through the jaundiced eyes of kvetching slaves. Davidson and Rhys Miller are first-rate, endlessly inventive performers who

never let their abundant humor devolve into mere shtick, and Hoffman's live music is a thrilling, vibrant partner. The result is a timely reminder that Promised Lands have always come with significant price tags attached. (Rosenstein)

• **hamlet (the melancholy dame)** Phoenix II Theatre, 653 Geary; 567-1758. \$10-25. Thurs-Sat, 8pm. Through Nov 18. Staying true to Shakespeare's taste for cross-dressing and gender-bending, Women's Will transforms the melancholy Dane into the

melancholy dame in their all-female production of *Hamlet*. While this role reversal certainly creates exciting opportunities for female Shakespearean actors, it's not quite enough to make up for the show's shortcomings: overacting and over-physicality. Perhaps in an attempt to make up for the cast's lack of men, nearly every character interaction degenerates into a fistfight or strangling spree. Fortunately, there are a few exceptions: Madeline Lacques-Aranda puts forth a deliciously detestable Polo-

nius, and Ellen Brooks aptly captures the calculated ambition and bloated ego of a usurping king. But overall, the production doesn't quite achieve the professional level that *Hamlet*, prince or dame, deserves. (Brooks)

• **Hot 'n' Throbbing** Venue 9, 252 Ninth St; 289-2000. \$15-20. Thurs/2-Sat/4, 8pm. Mom writes porno scripts to pay the bills, her daughter can barely contain her own bursting sexuality, her son goes to strip shows

Continued on page 104

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stage

## calendar

theater, dance, spoken word,  
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### Ongoing

From page 103

and jerks off in his baseball glove, and Dad can't decide whether to sleep with or murder his estranged wife. This "average" American family is at the heart of Paula Vogel's ambitious, underproduced play, which bravely plunges into the murky relationships between sex, violence, love, and domesticity. Vogel creates a wonderfully fluid cinematic mix of fantasy and reality that is only partially realized in director Susannah Martin's hit-and-miss production. Don Wood does the evening's best work in an uneven cast as the hurting, violent husband, and while the play's conclusions get a bit pat and generic, Vogel is at her richest in finding the jet black comedy and tragedy in love that can only find torturous, sublimated expression. (Rosenstein)

**The Lion, the Witch, and the Wardrobe** Fort Mason Center, Bldg C, Marina at Laguna; 346-5550. \$5-8. Sat-Sun, 1pm (also Sun, 3:30pm). Through Nov 19. The upscale production values (and \$75 tickets) of high-budget touring shows are wasted on young kids, who, if the audience on opening day of this Young Performers Theatre production of the C.S. Lewis classic was any indication, prefer to see other children onstage rather than a star with a Broadway pedigree. In Don Quinn's 45-minute adaptation of the novel, young Lucy (Grace Harpster) finds a portal into the magical land of Narnia, where it is always winter. Her brother Edmond (Matt Larsen) then sneaks off for an exploration and, tempted by the promise of unlimited Turkish Delight candy, strikes an underhanded deal with the coldhearted White Witch to lure all three of his siblings back to Narnia and into the witch's hands. One of only two nonchild performers, Harriet Heinrich-Anderson anchors the show with a sublimely sinister turn as the White Witch (she also nabs the best costume); the youthful cast members do their jobs well, and the low-tech special effects are just plain fun. (Ann Brody Guy)

**Lusty Lialsons** Bannam Place Theatre, 50 Bannam; 1-877-4-CHAUCER. \$20-25. Wed-Sat, 8pm. Through Nov 18. In one of Chaucer's raciest tales, a clerk tricks a carpenter into believing Noah's flood is about to come so that he and the carpenter's wife can have the house to themselves.

**Ma Rainey's Black Bottom** Lorraine Hansberry Theatre, 620 Sutter; 474-8800. \$22-30. Thurs-Sat, 8pm; Sun, 2pm. Through Nov 19. August Wilson's rousing breakthrough play gets a middling presentation at Lorraine Hansberry Theatre. Director Luther James plumbs the play's rich emotions but does it at a monotonous pace, and even such fine actors as Charles Branklyn and Lonnie Ford seemed distracted and unfocused at the performance I saw, dropping lines and flubbing business. Aldo Billingslea, however, acquits himself quite well as Levee, locating his pain if not his humor, and Michelle E. Jordan is a terrific Ma Rainey, a diva with a cause who, when she finally consents to

sing, belts out the blues with the best of them. It's hard to forget Lloyd Richards's indelible first production of this play, with its brilliant cast; in their absence, Wilson's marvelous arias still fly, but the play's social observations and melodrama now seem a bit clunky and earthbound. (Rosenstein)

**The Misanthrope** Geary Theater, 415 Geary; 749-2228. \$15-61. Tues-Sat, 8pm; Wed, Sat-Sun, 2pm (no matinee Wed/8). Through Nov 19. ACT performs Molière's comedy about two mismatched lovers.

**A Murder of Crows** Exit Stage Left, 156 Eddy; 675-5995. \$12-18. Fri-Sat, 8pm. Through Nov 18. Maddening, incisive, random, and word-drunk, Mac Wellman's loopy fantasias are often grounded in blistering satire, a funny and merciless insistence on the highly toxic state of the American dream. The first in Wellman's now completed "Crowtet" of plays, *A Murder of Crows* introduces the recurrent main character Susannah (Jessica Jackson), who here as a young girl is acutely sensitive to imminent change in the weather. What the wind blows in is consistently surprising, as Wellman veers in trademark fashion through a host of discourses and dramatic styles ranging from Sam Shepard-type absurdism to some snappy musical numbers. Kevin E. Humbert's direction is spot-on, and an uneven but talented cast arrive at the ideal intersection of wistful dreams, bad taste, cruel hearts, and hopeless politics. (Rosenstein)

**The Purple Interlude and Salome and the Girls** Shotwell Studios, 3252A 19th St; 467-6782. \$8. Fri-Sat, 8pm; Sun/12, 7pm. Through Sun/12. Da Punchdrunk Playerz perform two one-act comedies written by Rey Carolino.

**R. Buckminster Fuller: The History (and Mystery) of the Universe** George Coates Performance Works, 110 McAllister; 392-4400. \$30-35. Wed-Sat, 8pm; Sun, 2 and 7pm (no performances Nov 22-23). Through Dec 3. Presented in the format of Fuller's famous marathon lectures, this new solo show (here in a return engagement) written and directed by D.W. Jacobs telescopes into a few hours a rich combination of memoir, history, science, economics, philosophy, prophecy, and prayer. Actor Ron Campbell is a superb, electric incarnation of Fuller, but the evening becomes progressively choppy and cerebral as it attempts to cram in the full breadth of Fuller's ideas. The world-changing comprehensiveness of Fuller's vision is thrilling to contemplate, but it's a thing nearly impossible to dramatize: there are few obstacles here, just an uncritical celebration of a tremendously stimulating thinker. (Rosenstein)

**Stomp** Marines Memorial Theatre, 609 Sutter; 1-877-771-6900. \$25-45. Tues, 8pm show alternates weekly with a matinee Wed, 1pm; Sat, 5 and 9pm; Sun, 3 and 7pm. Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event *Stomp* is now shaking up the Marines Memorial Theatre on an ongoing basis, with Bay Area artists, including San Francisco Sophia Sharp, making up a portion of the cast.

**Teatro ZinZanni: Love, Chaos, and Dinner** Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125. Wed-Sat, 6:30pm; Sun, 5:30pm. Open-ended. This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented dancers, comedians, singers, and acrobats.

**Twelve Angry Jurors** Next Stage, 1620 Gough; 333-6839. Thurs-Sun, 8pm. Through Dec 3. Multi Ethnic Theater presents a play based on the screenplay for *Twelve Angry Men*.

**The Vagina Monologues** Alcazar Theater, 650 Geary; 433-9500. \$30-45. Tues-Thurs, 8pm (no show Nov 23); Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm (also Nov 20, 8pm). Through Dec 3. Eve Ensler performs her Obie-winning play.

### Bay Area

**Brain in a Box** Speakeasy Theatre, 2016 Seventh St, Berk; (510) 601-TWEB. \$10-12. Thurs-Sat, 8pm; Sun, 7pm. Through Sat/11. Andrea Mock performs a solo play that depicts and critiques the high-tech industry in the Bay Area.

**The Grapes of Wrath** Mountain View Center for the Performing Arts, 600 Castro, Mountain View; (650) 903-6000. \$20-38. Wed/1-Sat/4, 8pm; Sun/5, 2pm. John Steinbeck's masterpiece is so familiar it's hard to know what anyone could possibly add. But Frank Galati's 1990 stage adaptation went back to the source and found gold, relying on little more than Steinbeck's chiseled words and an admirable sense of restraint. This TheatreWorks production, directed by Robert Kelley and Leslie Martinson, is closely modeled on the look and tone of Galati's original. On rough-hewn wooden platforms under an overarching sky, a group of people gather to tell us a story. The language is as spare and unadorned as their lives, but beneath the unspoken are tremendous surges of emotion and inner life. It's a rare pleasure to see a regional theater company tackle a show requiring a 30-member ensemble, and Kelley and Martinson simply and effectively deploy their enormous company of actors and musicians. Linda Hoy is superb as Ma Joad, and Mark Phillips makes a fine if monochromatic Tom. (Rosenstein)

**Impact Briefs 4: Impact Smackdown!** La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468. \$10. Fri-Sat, 8pm. Through Nov 18. The Berkeley-based Impact Theatre's presents its fourth annual festival of short plays.

### performance

**'Cleopatra: The Musical'** Victoria Theatre, 2961 16th St; 861-5079. Sat, 8pm; Sun, 7pm. \$17-30. See 8 Days a Week, page 74.

**Compagnie Cahin-Caha, Cirque Bâtard** Yerba Buena Center for the Arts Forum, 700 Howard; 978-ARTS. Thurs-Sat, 8pm; Sun, 2pm. \$21-28. Through Nov 19. See Critic's Choice.

**Echo Trace** Zeum Theater, Yerba Buena Gardens 221 Fourth St; 777-2800. Fri-Sat, 8pm; Sat-Sun, 3pm. \$5-7. Jim Henson's puppeteer daughter, Heather, uses animated light, shadow, and sounds to celebrate the rhythms of nature.

**Flash Family** Blue Bear Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 885-5678. Sat, 8:30pm. \$14. Through Nov 18. San Francisco's longest-running improv company creates musicals and theatrical scenes from audience suggestions.

**Guerrilla Tea Room** e://mission, 3324 26th St; 643-4845. Thurs-Sun, 3pm. Free. Together We Can Defeat Capitalism and e://mission offer tea, cake, and performance art.

**Greece, the Musical!** Gershwin Theatre, USF campus, 2350 Turk St; 978-2787. Fri-Sat, 8pm; Sun, 2pm. \$50. Lamplighters Musical Theatre presents a musical comedy about ancient Greece. A champagne reception follows.

**Karen Mason** Plush Room, York Hotel, 940 Sutter St; 885-2800. Wed-Sat, 8pm (also Sat, 10:30pm). \$25. Through Nov 12. Cabaret Hotline's Best Female Vocalist of 1999 returns to the Plush Room for a two-week engagement.

**Movement of Poetry & Poetry of Movement** Zen Center, 300 Page; 863-3136. Fri, 7:30pm. Free. Claire Blotter and Leza Lowitz read poetry and Lorinda Gilmore-Graves performs yoga. Open mic follows.

**Moving Target** Series The Lab, 2948 16th St; 864-8855. Thurs-Fri,

9pm. \$7-10. See 8 Days a Week, page 74.

**Les Percussions de Strasbourg** Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Wed, 8pm. \$24-34. Musicians play drums

and gongs of all shapes, sizes, and colors.

**Pamela Z** Patricia Sweetow Gallery, 49 Geary, Fourth flr; 788-5126. Fri, 8pm. \$20. An evening of works for voice and electronics

with Pamela Z and cellist Joan Jeanrenaud.

**Sand, Brick, and Bones** New Langton Arts 1246 Folsom St; 626-5416. Sat, 8pm. \$6-8.

Bay-area composer George Cremaschi examines distortions of memory with percus-

sion, saxophone, and video.

**Stealing the Golem** Jewish Community Center, 3200 California St; 292-1290. Sat-Sun, 8:30pm. \$8. Amy Winnick Stock directs her play about the legend of the Golem, a creature formed of mud to help save the Jewish people in crisis.

**That Time of the Month Again** Bayfront Theater, Bldg. B, Fort Mason, Marina at Laguna; 474-8935. Sat, 10:30pm. \$7. The women of BATS perform improv.

**Umo Ensemble** Theater Artaud, 450 Florida; 621-7797. Wed-Sun, 8 p.m. \$17-20. The "Buffoon Theater" company uses their unique brand of physical comedy in their performance of *El Dorado*, a humorous, fantastical look at the Spanish explorer's search for gold in the New World.

### Bay Area

**Avenegline** Choral Rehearsal Hall, lower level of Caesar Chavez Student Center, UC Berkeley, Bancroft Way at Telegraph Ave; Berk; (510) 642-3880. Thurs-Sat, 8pm (also Sat, 10pm). \$5. Adia Shy directs the Barestage Productions theater group.

**My Brother Sang Like Roy Orbison** Temescal Arts Center, 511 48th St, Oakl; (510) 261-9828. Fri-Sat, 8pm. \$11-13. Through Nov 18. Bay Area writer and musician Randy Rutherford performs a one-man show about a teenage boy growing up in the Sixties.

**The Silk Highway** Oakland Asian Cultural Center 388 Ninth St. Ste. 290, Oakl; (510) 208-6080. Sat, 8pm. \$10-15. Pan Asian Junction presents a music and poetry concert featuring Genny Lim's poetry and Lisa Moskow's North Indian lute.

**Three Times Three** College Avenue Presbyterian Church 5951 College Ave, Oakl; (510) 444-8521. Sun, 3pm. \$15. Oakland playwright Judith Offer presents three one-act plays.

### dance

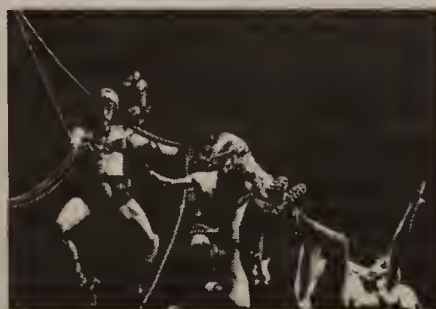
**Axé Abadà Capoeira** ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Fri-Sat, 8pm (also Sat, 3pm); Sun, 2pm. \$5-15. In conjunction with the Brazilian Cultural Center, Axé Abadà Capoeira presents their annual festival that showcases

critic's choice: stage

## Compagnie Cahin-Caha

Nov. 2-19, Yerba Buena Center for the Arts

It's been three-quarters of a century since Gertrude Stein used the phrase "lost generation" to describe the American poets, intellectuals, and artists who fled to Paris in the 1920s. In the 1970s American dancers such as Merce Cunningham and Trisha Brown kept their art alive thanks to French support. For the past few years at least three San Francisco artists — Keith Hennessy, Jules Beckman, and Jess Curtis — have found in France a similarly creative environment; the trio joined with two French artists and one Canadian artist to create Compagnie Cahin-Caha, Cirque Bâtard. After a European tour, the contemporary circus company pitches its tent for a three-week run at the Yerba Buena Center for the Arts, performing *chiencrU* (raw-doG), a mixture of physical theater, song, dance, and acrobatics. When Hennessy, Beckman, and Curtis lived in the Bay Area, theirs was among the most outrageous, fascinating, thoughtful, and original work being created. Their latest endeavor looks to be infused with a similar kind of energy, gusto, and commitment. Thurs.-Sat., 8 p.m. (Fri/3, 7 p.m.); Sun., 2 p.m. Yerba Buena Center for the Arts, 701 Mission, S.F. \$21-\$28. (415) 978-ARTS. (Rita Feliciano)





traditional Afro-Brazilian music and dance. The program highlights the martial art forms capoeira and maculelê and includes guest appearances by master capoeiristas from Brazil and the Águas da Bahia dance troupe.

**Benefit Performance for the Yes on L Campaign** *Dance Mission Theater*, 3316 24th St; 826-4401. Sat, 8pm. \$13-100. Continuing in her staunch refusal to play the game, Krissy Keefer, her company Dance Brigande, and ABD Productions have gathered some of the Bay Area's best dance artists for an evening of performance in support of Proposition L. Keefer, along with Kim Epifano, Keith Hennessey, Sara Shelton Mann, Kimiko and Eric Guthrie-Kupers, Jose Navarrette, Dudley Brooks, Anne Bluthenthal, Canyon Sam, and the Yoshino Taiko Ensemble, is out to raise cash and awareness in an effort to quell the rampant development and displacement San Francisco is becoming known for. From free love to ruthless capitalism. Don't you just love America? (Belmar)

**Savion Glover** *Golden Gate Theatre*, Golden Gate at Taylor; 512-7770. Wed-Sat, 8pm (also youth program Thurs, 2pm); Sun, 3pm; Mon, 8pm. \$10-55. Tap is just about the only dance form you don't have to watch; its essence resides in the rhythmic complexities and aural colors that tappers coax from their feet. No one today — or maybe ever — has understood that like Savion Glover. In the five years since *Bring in 'Da Noise, Bring in 'Da Funk*, Glover has developed into a body musician of extraordinary maturity. Yes, he moves fast, and yes, he moves clean, but close your eyes and listen to this man digging into sound. There is freedom, there is discipline, there is virtuosity, but above all, there is love and joy. How can you beat that? To watch and listen to him interact with his fine jazz musicians is an experience not to be missed. Other dancers appearing with Glover include Dianne Walker, 11-year-old Cartier A. Williams, and veteran Jimmy Slyde. (Feliciano)

**Viviana Guzmán and Performers of the World** *Clarion Music Center*, 816 Sacramento; 391-1317. Fri, 8pm. \$11. The virtuoso flautist from Chile is joined by tribal belly dancer Jill Parker and cabaret belly dancer Malia in a celebration of exotic diversity. **'Pilot 33'** ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Wed, 8pm. \$8-12. Six local choreographers present new work as part of ODC's Pilot program. Jaci Badzin presents gestural work *Games*; Catherine Marie Davalos and the Davalos Dance Company offer *One Size Fits All*, a lyrical critique of the sector of the dance world that admires uniformity; newcomer Laura J. Derosier brings *Pisces* to the Bay Area; Catherine Kirsch performs the improvisation *Zero*; ballet dancer Tatjana Loh makes her modern choreographic debut with two solos; and Shereel Butler Washington blends spoken word, postmodern movement, and African dance styles in *she had no English name: portraits of a slave girl*. (Belmar)

**Relocation Benefit for Joe Goode Performance Group** *Foreign Cinema*, 2534 Mission; 648-4848. Mon, 6pm. \$25-30. One of the talented and disenfranchised, Goode's company was the baby thrown out with the bath water that was Dancers' Group Studio Theater. In an effort to meet the expenses of relocation and renovation at their temporary spot, the Marsh studios, the company will dance, Beth Custer will make music, and hors d'oeuvres will be supplied. It's equal parts good cause and good time. (Belmar)

**Smuin Ballets/SF** *Cowell Theater*, Fort Mason Center, Marina at Buchanan; 978-2787. Wed and Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. \$30-35. Through Nov 19. The company performs Smuin repertory pieces *Medea* (1977) and *Carmina Burana* (1997), and the world premiere of *Sapphire* set to the music of New Age harpist Andreas Vollenweider.

**'Women's Work'** *Venue 9*, 252 9th St; 289-2000. Tues, 8pm. \$6-10. Melissa C. Rolnick and Candace Ammerman perform tandem solos (not a duet) inspired by Pema Chodron's *When Things Fall Apart*; Katie Corby presents the solo *Straight Line*; Serene Zloof offers the solo theater piece *Manifest*, *The Battle of Intergalactic Forces*;

and Vanessa Lowe sings her own songs as part of Mary Alice Fry's marvelous series. (Belmar)

## Bay Area

**Pandit Chitresh Das** *Julia Morgan Center for the Arts*, 2640 College, Berk; (510) 649-2422. Wed, 7:30pm. Free. Kathak dance master Chitresh Das presents a free lecture-demonstration with members of his Indian classical dance company.

**White Oak Dance Project** *Zellerbach Hall*, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. Wed-Sat, 8pm. \$36-60. See "Misha Mash," page 63.

## comedy

**Brainwash Café and Laundromat** 1122 Folsom; 861-3663. Thurs, 8pm: comedy open mic, hosted by Tony Sparks, free.

**Cobb's** 2801 Leavenworth; 928-4320. Wed, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Greg Fitzsimmons, Lord Carrett, Darrick Richardson, \$13-15.

**Edinburgh Castle** 950 Geary; 885-4074. Wed, 8:30pm: "The Laugh Track," all-pro comedy night with Doug Ferrari and others, \$7. Sat, 7pm: "The Laugh Track Theme Night: Chicks Night Out — Best of Bay Women Comics," featuring Mary Weiler, Tessie Chua, Aundre the Wonder Woman, and Janis Lipton, \$5.

**Java Source** 343 Clement; 541-5610. Tues, 9pm: Laffacino open mic, hosted by Nick Leonard. Sat, 10pm: Amma hosts open mic. **Luggage Store Gallery** 1007 Market; 255-5971. Tues, 8pm: comedy workshop with Tony Sparks, \$1-3.

**Piaf's** 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase with Nick Leonard, Karen Ripley, Melanie Borba, Barbee Jean, Paul Olson, Bridget Schwartz, and more, \$5. **Punch Line** 444 Battery; 397-4337. Wed, 9pm: The Fresh Robots, \$8. Fri-Sat, 9pm and 11pm: Bobby Slayton and Mickey Joseph, \$15. Mon, 9 pm: "Elect to Laugh," political humor with Will Durst, Johnny Steele, Barry Weintraub, Brian Copeland, and Sean Murphy, \$8.

## Bay Area

**Freight and Salvage** 1111 Addison St, Berk; (510) 548-1761. Fri, 8pm: Darryl Henriques performs, \$15.50-16.50.

## spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

**Wednesday:** New Langton Arts 1246 Folsom St; 626-5416. California poets Dana Teen Lomax and Yedda Morrison read new works, 8 pm, \$4-6. Brainwash Café and Laundromat 1126 Folsom; 864-3842. Open mic hosted by Diamond Dave M.C., 8pm. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Poetry reading with Tom Clark, 7:30pm, \$2.

**Thursday:** New College Cultural Center 766 Valencia; 437-3494. Incidental Press presents an evening of poetry with Anne Frost and Chris Chen, 7:30pm, call for price. Café Firenze 2116 Shattuck Ave, Berk; (510) 644-0155. The Duomo Reading Series presents open mic and poet Eli le Lys, with host Randy Finland, 7pm. Garden House Café 3117 Clement St; 668-1640. Open mic, 8pm. Lunch Poems Reading Series Morrison Room, Doe Library, UC Berkeley campus, Berk; (510) 642-0137. Singaporean Goh Poh Seng reads his poetry, 12:10pm, free. Mambo Mambo 1803 Webster, Oakl; (510) 832-9422. "The Oakland," poetry slam and open mic featuring live jazz, 8pm, free. Black Dot Café 2330 International, Oakl; (510) 533-6629. "The Word," open mic, 9:30pm, \$3. 1428 Café 1428 Alice, Alice Arts Center, Oakl; (510) 223-4718. Open mic poetry featuring Paradise and the Funknauts, hosted by Liquid Motion, 7pm, free.

**Friday:** Escape from New York Pizza 333 Bush St. "Poetry and Pizza," with Clive Matson and Michael Perkins, 7:30pm, \$5. Yakkety Yak Coffee House 679 Sutter; 351-2090. Mark Schwartz reads, 7pm, free. Café International 508 Haight; 552-7390. Reginald

Lockett and Abdul Kabir read, followed by open mic, 8pm, free.

**Saturday:** Fellowship of Humanity 411 28th St; Oakl; (510) 527-9905. Bay Area Poets Coalition holds and open reading, 3pm, pay what you can. Oakland Asian Cultural Center 388-9th St, #290, Oakl; (510) 208-6080. Poetry and spoken word by "Poetry in the Kitchen" students, 12pm, free. Java Source 343 Clement; 387-8025. Amma hosts an open mic with poetry, comedy, and spoken

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word, 10pm, free.

**Sunday:** Jack's Cannery Bar 2801 Leavenworth; 931-6400. Paul Hayward hosts open mic night, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Poetry workshop reading with Adam David Miller, Bridget Laky, Elizabeth Gay McCauley, Elizabeth Newark, and Mary A. Sears, 3pm, \$2. Paradise Lounge 1501 Folsom; 621-1911. Poetry above Paradise presents Sparrow 13, followed by an open reading, 8pm, free.

**Monday:** Someplace Else 1795 Geary; 440-2180. "Celebration of the Word," featured speaker followed by open mic, 7:30pm, free.

**Tuesday:** New College Cultural Center 766 Valencia; 386-9020. "Nuke Collage Experiment #2" presents Gg followed by open mic, 7:30pm. Black Repertory Group 3201 Adeline, Berk; (510) 652-2120. Third Eye Theatre presents a performance poetry open mic, 8pm, donations accepted.

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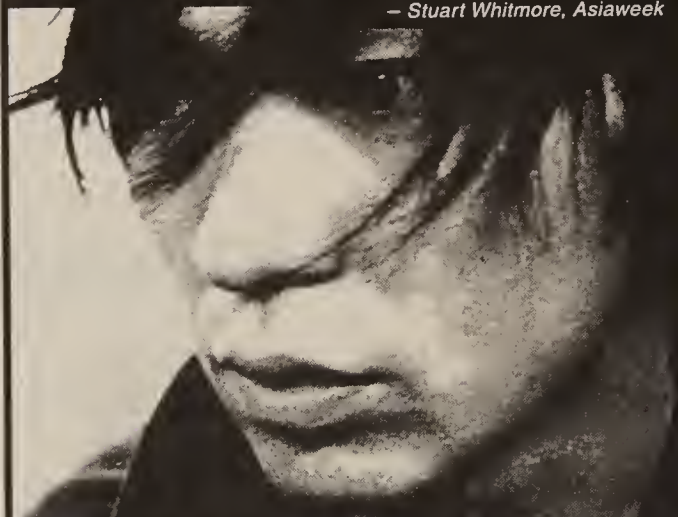
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## TOKYO EYES



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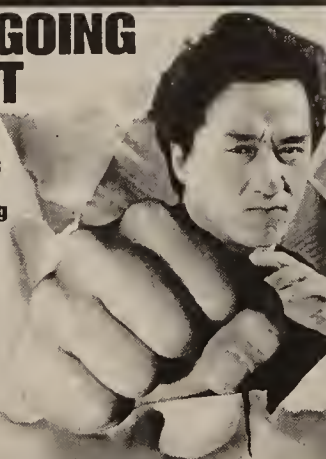
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San Jose, Century Capitol 16

Santa Clara, AMC Mercado 20  
**MARIN**  
Novato, Pacific's Rowland Plaza  
San Rafael, Pacific's Northgate  
**NORTH COUNTIES**  
Fairfield, Edwards Fairfield Stadium 16  
Rohnert Park, Pacific's Rohnert Park 16  
Santa Rosa, Rovy Stadium 14  
Vacaville, Brenden 16  
Vallejo, Century Cinedome

## film calendar

first runs, rep films,  
& movie clock

From page 105

## film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Anthoni Patel, Chuck Stephens, and Rob Taylor. Tamara Righter is the film intern. See Movie Clock, page 117, for theater information.

### Film Arts Festival

The 16th Annual Film Arts Festival of Independent Cinema takes place Wed/1-Sun/5. Venues are the Castro Theatre, 429 Castro; Roxie Cinema, 3117 16th St; and the Asian Art Museum, Golden Gate Park. For ticket information call (415) 552-FILM or go to www.filmarts.org or www.kozmo.com. All times are pm unless otherwise indicated. For commentary see "Kenneth, Angered" and "Shortsarama," page 58.

Wed/1

Castro Blind Spot: Murder by Women 7.

Thurs/2

Roxie "Borders and Boundaries" 6. "The Big Town/Small Town Show" 8. "Dys-function Junction" 10.

Fri/3

Roxie "Frisco Disco" 6. Seven Sisters: A Kentucky Portrait 8:30. "Oh Yeah? Take That!" 10:30.

Sat/4

Roxie "Woe and Wonder at Six and Under" 1. "Teenage (R) Evolutions" 3. "Whole Films" 5. "Evolution/Revolution/Revelation"

7. "Hold Me with Your Robot Hand" 9. "Genderama" 11.

Sun/5

Roxie "Left Behind" 1. "The Ultimate Connection" 3. "What's a Family?" 5:30. "Have You Seen Me" 7:30. Asian Arts Museum "Global Vision" 5. In the Wake: Andrea Jordan 7. "Eighty Layers of Me" 9.

### Latino Film Festival

The Fourth Annual Latino Film Festival takes place Nov 2-12. Venues are the Rafael Film Center, 1118 Fourth St, San Rafael; Fine Arts Cinema, 2451 Shattuck, Berk; and Roxie Cinema, 3117 16th St, S.F. For ticket information call (510) 704-4448 or go to www.ticketweb.com. The Event and directions hotline is (415) 444-0659. All times are pm unless otherwise indicated. For commentary, see Critic's Choice.

Thurs/2

Rafael Un paraíso bajo las estrellas 6.

Fri/3

Rafael El coronel no tiene quien le escriba (No one writes to the colonel) 9a. Despacitate amor 6. Novia que te vea 8:40.

Sat/4

Rafael "Women and Film Conference" 10a. "Sex, Women, and Shorts" and "Rupture: Tales of Politics and Fear" 1:45. El impostor 2. Yerma 4:10. A los que aman 6:40. El desquite 9.

Sun/5

Rafael "Youth in Video" 11a. Un paraíso bajo las estrellas 11:30a. "Nasci mulher negra" 1:30. Manuelita 2. El cometa 4. El coronel no tiene quien le escriba (No one writes to the colonel) 6:30. Fine Arts Cinema Un paraíso bajo las estrellas 6. Si me comprendieras 8:30.

Mon/6

Fine Arts Cinema El cometa 6. El desquite 8.

Tues/7

Fine Arts Yerma 6. El coronel no tiene quien le escriba (No one writes to the colonel) 8:15.

### Opening

Burlesk King Mel Chionglo directs this melodrama about dancers working at a gay bar in Manila. (1:49) Lumiere.

Charlie's Angels See Movie Clock, page 117. (1:32) Empire, Jack London.

A Hero Never Dies See Tiger on Beat.

(1:38) Four Star.

The Legend of Bagger Vance My heart is aglow already: Will Smith plays Matt Damon's supernatural-ish caddy in Robert Redford's latest. (2:07) Century Plaza, Jack London, Kabuki, Orinda.

Requiem for a Dream See Critic's Choice. (1:42) Act I and II, Embarcadero.

Tokyo Eyes Asian culture has been fetishized to death in Western films, so it should come as no surprise to find French filmmaker Jean-Pierre Limosin actually making a film in Japan. What does surprise is not the film's fast pace but its light heart. It begins like a thriller, following the activities of K, a socially awkward but devastatingly cute video game designer who roams Tokyo, shooting at (but never killing) people who are cruel to social outcasts and misfits. He's discovered by Hinano, an equally adorable beautician's assistant who, rather than turning him in to her workaholic cop brother, instead falls head over heels in love with this inept avenger. If it sounds like a dark film, it's not; even Takeshi Kitano plays a softie, showing up as a clumsy gangster in the film's funniest and most heartbreaking moment. Equal parts Japanese and French new wave, Tokyo Eyes is a quirky thriller for incurable romantics. (1:30) Red Vic. (Taylor)

A salon style discussion follows each film.

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### Ongoing

Adventures in Wild California (:50) Metreon Imax.

**Almost Famous** Director Cameron Crowe's rosy world of innocence lost — so delicately detailed in *Fast Times at Ridgemont High* and *Say Anything* — just doesn't translate the true gnarliness that made '70s headbangers so sexily hell-bent. In *Almost Famous*, he follows a teenager (William Miller, played by first-timer Patrick Fugit) whose path basically mirrors Crowe's own: At 15, he's thrust into covering the "world tour" of a mid-level band traveling by bus across America; boy meets groupies, boy falls in love, and boy discovers true meaning of life, writing, and orgies. Crowe steals liberally from his own experience, but as we collect the latest in a series of Past Times at Ridgemont High, the plot grows fairly thin. What's refreshing is that, for all the sweetness and light he pulls from this story, you can tell Crowe couldn't care less about what happens in pages of magazines today. The real motivation behind the telling, it seems, is to say that rock, and particularly rock writing, is now dead, even if Crowe — who can't say an unkind word — is too cowardly to come out and say it. (2:00) 1000 Van Ness, Shattuck. (Gerhard)

**An Affair of Love** Director Frédéric Fonteyne (*Max and Bobo*) and writer Philippe Blasband have created a unique story about those age-old plot-driving twins, love and sex — sans all the annoyances, like stock emotions and dialogue, that tend to taint similarly themed dramas. A woman (Nathalie Baye, who won Best Actress at the Venice Film Festival) puts out a personal ad for a man to fulfill her ultimate sexual fantasy. The respondent meets her at a café, and after a quick, nervous conversation the pair heads for a hotel. The door to their room shuts, and we're left in the red-lit hallway, wondering what the hell's going on inside. The pre-sex tension part of the nameless couple's arrangement is quickly conquered; thereafter, the film emerges as a startlingly subtle look into the emotions and issues that surface as the affair continues. (1:20) Opera Plaza. (Gachman)

**Bamboozled** Credit filmmaker and veteran muckraker Spike Lee for covering his ass from the get-go: the first thing you hear as the controversial *Bamboozled* begins its digital assault on the senses is the dictionary definition of the word "satire." Lee is intent on making sure the viewer knows this tale of a buppie TV writer (Damon Wayans) who sells a modern-day minstrel show to the network (and loses his soul in the process) is an expose of the human folly, though which specific humans and the exact folly meant to be skewered here remain a bit of a mystery. Lee's aim is broad, as he hopes to nail a number of subjects (African Americans who contribute to negative stereotyping, greedy TV networks, the viewing public) to the wall, but the scattershot approach leaves one feeling uncertain about exactly who is being taken to task. Stuck between occasional razor-sharp insights and caricatured rhetoric, *Bamboozled*, not unlike its protagonist, seems done in by its own (over)ambition. The film makes a grand statement on the media and its racially divided masses, but too much information ultimately muddies both the medium and its message. (2:15) California, Jack London, Kabuki. (Fear)

**Bedazzled** Director Harold Ramis's (*Analyze This*, *Groundhog Day*) remake is nowhere near as smart as the 1967 original, but at times it can be just as fun. Maybe this is her way of exacting revenge on Hugh Grant, but Elizabeth Hurley vamps it up as the Devil — in red leather and schoolgirl outfits — who grants socially inept San Francisco tech support worker Elliot (Brendan Fraser) seven wishes to win over the girl of his dreams (Frances O'Connor). Somehow the Devil cunningly ends up emasculating Elliot each time — he wants to be rich and powerful, and she turns him into a Colombian drug lord with management issues; he wants to be the most sensitive man in the world, and he becomes a dork in a cable-knit sweater singing songs about dolphins, etc. Fraser is as likable a geek as Hurley is as slithery a seductress.

Continued on page 105



**"BRILLIANT. A WORK OF ART"**

*-Kevin Thomas, LOS ANGELES TIMES*

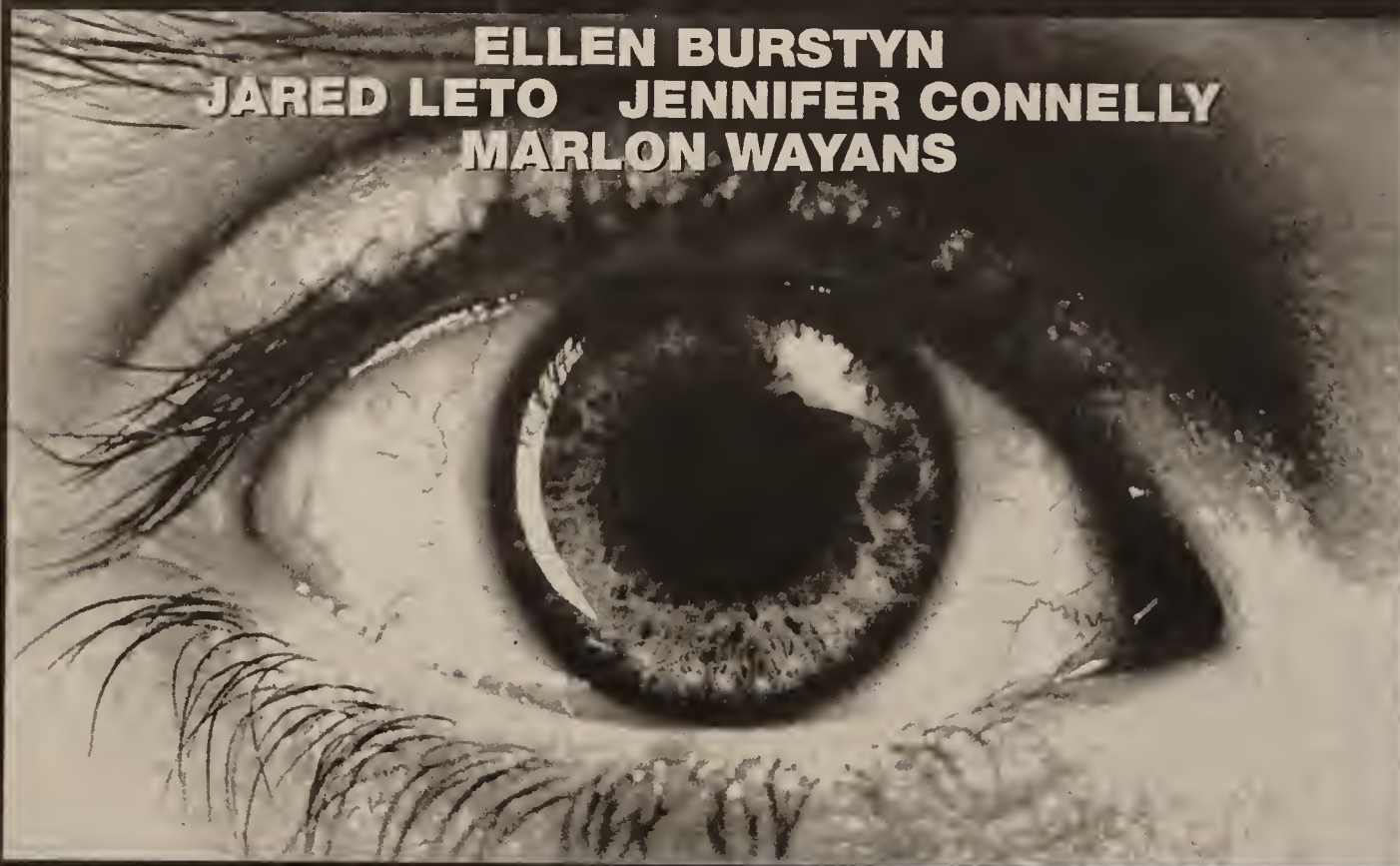
**"A KNOCKOUT"**

*-Elvis Mitchell, THE NEW YORK TIMES*

**A FILM BY DARREN ARONOFSKY**

# REQUIEM FOR A DREAM

**ELLEN BURSTYN  
JARED LETO JENNIFER CONNELLY  
MARLON WAYANS**



**FROM THE DIRECTOR OF  $\pi$**

ARTISAN ENTERTAINMENT AND THOUSAND WORDS PRESENT A SIBLING/PROTOZOA PRODUCTION IN ASSOCIATION WITH INDUSTRY AND BANOEIRA ENTERTAINMENT A FILM BY DARREN ARONOFSKY  
"REQUIEM FOR A DREAM" ELLEN BURSTYN JARED LETO JENNIFER CONNELLY MARLON WAYANS EXECUTIVE PRODUCERS NICK WECHSLER BEAU FLYNN STEFAN SIMCHOWITZ CO-EXECUTIVE PRODUCER BEN BARENHOLTZ  
CO PRODUCERS RANDY SIMON JONAH SMITH SCOTT VOGEL SCOTT FRANKLIN THE PRODUCER ANN RUARK ORIGINAL SCRIPT BY CLINT MANSELL WITH STRING QUARTETS PERFORMED BY KRONOS QUARTET COSTUME DESIGNER LAURA JEAN SHANNON PRODUCTION DESIGNER JAMES CHINLUND  
EDITED BY JAY RABINOWITZ, A.C.E. DIRECTOR OF PHOTOGRAPHY MATTHEW LIBATIQUE PRODUCED BY ERIC WATSON AND PALMER WEST BASED UPON THE BOOK BY HUBERT SELBY JR. SCREENPLAY BY HUBERT SELBY JR. AND DARREN ARONOFSKY DIRECTED BY DARREN ARONOFSKY

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## Ongoing

From page 106

but the script's ultimately feel-good, one-note joke stands in pallid comparison to the cleverly layered Peter Cook-Dudley Moore version. (1:33) Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Metreon, Presidio, Stonestown, UA Berkeley. (Lapid)

◀ **Best in Show** The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superyuppie catalog connois-

seurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimaraner; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditzzy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes *Show* such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) Act I and II, Century Plaza, Embarcadero, Jack London, Orinda. (Fear) **Book of Shadows: Blair Witch 2** A group of twentysomethings who saw and liked *The Blair Witch Project* set up camp in the Maryland woods to get a little closer to the "legend"; the next morning their equipment's completely trashed, and none of them can remember what the hell happened. Not to give too much away, but the credit sequence features superquick cuts of people being tied up and hacked to bits. Bottom line is, the *Blair Witch* lightning can't strike twice. The *Blair*

*Witch* coffin — already pretty well nailed shut thanks to an endless stream of parodies (*The Blair Warner Project*, *The Erotic Witch Project*) — may have been irreversibly sealed when *Scary Movie* featured an already-ripped-off-from-*Scream* character aping a key scene from *Blair Witch*. Once "the scariest movie of all time" becomes a spoof-within-a-spoof, a porno, and a Pauly Shore vehicle (*The Bogus Witch Project*), even a stylishly filmed (by acclaimed documentarian Joe Berlinger), fairly entertaining sequel can't save the franchise. (1:30) Century Plaza, Emery Bay, Grand Lake, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Eddy) **Billy Elliot** The word "inspirational" has been haphazardly used to describe this feel-good Brit flick about a motherless 11-year-old boy (sensitively portrayed by Jamie Bell) who has to repress his burning desire to dance because he's living in a macho mining town. With his father and brother embroiled in a violent strike, Billy has plenty of space to sneak into an all-girl ballet class that's held at the same gym as his boxing lessons. Billy's instructor sees the potential in the dancing machine. His father and brother discover his ruse, and gender battles ensue. Director Stephen Daldry (*Eight*) means well, trying to show us the underdog thing from a

fresh perspective, but about halfway into *Billy Elliot*, you get the feeling that somebody, somewhere, is just trying too hard. But for kids, especially ones who are too paralyzed by ridicule to go after what they want, *Billy Elliot* might seem inspirational. (1:50) Albany, Century Plaza, Clay, Piedmont. (Gachman)

◀ **Broken Hearts Club** (1:50) Embarcadero, Shattuck.

**The Contender** Both on-screen and off, it still seems America has a long way to go until a woman becomes president or even vice president. In writer and director Rod Lurie's film, Senator Laine Hanson (Joan Allen) is chosen by an oddly hip, foul-mouthed, and food-obsessed president (Jeff Bridges) to fill the seat of the recently deceased V.P. But the senator has some enemies: right-winger Shelly Runyon (Gary Oldman) and Representative Reginald Webster (Christian Slater), who pull every trick in the book — like unearthing dirty photos of Hanson at an orgy — to make sure she doesn't get past the confirmation hearings. Though it's got plenty of moralizing claptrap going on, it's far more multidimensional than other good-versus-evil, *Absolute Power*-ish movies set in the D.C. milieu; at least *The Contender*'s politicians are more than saints or power-hungry despots. (2:10) Emery

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**RiFiFi opens at the Castro Theatre on Friday, November 10th**

## critic's choice: film

## 'Requiem for a Dream'

When dreams become nightmares

Yeah, another nostalgic throwback to the 1970s, when heroin wasn't yet "chic," just the coolest way to go down in flames. Adding further "classic" boho cred, Darren Aronovsky's second feature is drawn from the 1978 novel by Hubert Selby Jr., that erratic high priest of semicompassionate, semigloating urban baroque nihilism. The one prior film adapted from his work, 1989's *Last Exit to Brooklyn*, came close to art-house slumming in a "shocking," picturesque gutter. Movies are a spectator sport; their built-in distance is exactly what Selby's fiction flop-sweats to eradicate. So, too, does this unexpectedly brilliant movie. Aronovsky's debut, *Pi*, struck me as fuzzy metaphysics obscured by dazzling style — very cool, but whattaya gonna do with it? As it turns out, his obsessive kinetic energy was just waiting for a subject that justified such controlled hysteria. He and (coscenarist) Selby are, thus, a perfect match. Set in a purposely vague, decrepit Coney Island epoch somewhere between the Me Decade and Now, *Requiem* is more of a dirge — if a dirge could St. Vitus-dance at 200 beats per minute. Pathetic widow Sara Goldfarb (Ellen Burstyn) has no real life of her own, unless being a couch potato counts; faint hopes that only child Harry (Jared Leto) will ever fly right are dashed each time he pawns her boob tube for smack cash. Harry has a "business partner" in lifelong friend Tyrone (Marlon Wayans) and a great girlfriend in disenfranchised rich chick Marion (Silver). The boys are as eager to swim upstream as she is to drift downward. Setting up a heroin-dealership shop — just until they make one big score, of course — seems like a good idea until a supply shortage occurs. Meanwhile, Sara gets hooked on diet pills after she's randomly chosen to (just maybe) appear on her favorite infomercial program. This diary of an increasingly mad hausfrau parallels the younger trio's descent into variably delusional, panicked, exploited, and life-threatening personal hells. Never blinking or flinching (that's your job), *Requiem* takes us right along with the characters, turning physical and psychological deterioration into a clinical, merciless film aesthetic. This is the kind of movie (like last year's *The War Zone*) that makes most viewers very angry, precisely because it mainlines the hopelessness of extremely ugly situations. There's no melodrama, no "inspirational uplift" as a final escape hatch. These character arcs go from bad to much, much worse, as Matthew Libatique's photography and Jay Rabinowitz's editing conjure ingenious ways to make the discomfort ever more immediate. Brilliantly acted and designed, *Requiem* is one same-old-tragic-story you probably didn't need to see again, but then you've probably never seen it quite like this. See *Movie Clock* for venues and show times. (Dennis Harvey)



PHOTO BY JOHN BAER



Bay, Kabuki, Metreon, Oaks, Piedmont, 1000 Van Ness. (Patel)

► **Croupier** Working from a lean, novelistic, ingenious script by Paul Mayersberg, British director Mike Hodges (*Get Carter*) pulls us right into the queasily detached mind-set of Jack Manfred (Clive Owen), a would-be writer from South Africa whose laptop floundering finds a focus when he reluctantly goes back to his erstwhile profession: as a croupier, dealing out losses in a London casino. Jack is smooth, energy conserving, unreadable; even his girlfriend (Gina McKee) shrugs and says, "You're an enigma, you are." Yet for all his "I don't gamble" resoluteness, beneath Jack's unflappable veneer there's a racing, rabbit secret pulse ready to jump free at the first dubious risk. Intricate, economical, *Croupier* is a "thriller" no less engrossing for being almost entirely a head game — waiting to see whether control freak Jack comes up flush or gets handed a joker becomes deliciously tense. *Croupier* is a great exercise in minimalist suspense, its greatest mystery being our own point of view: ice-cold coiled spring Jack makes a fascinatingly inscrutable "I." (1:31) *Four Star*. (Harvey)

**CyberWorld** The "first all-animated IMAX 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and deepened digital

animation stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky li'l Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye-candy, its knickknacks thrown together for strictly commercial rather than conceptual reasons. (:48) *Metreon Imax*. (Harvey)

► **Dancer in the Dark** Lars von Trier's *Dancer in the Dark*'s cruel puppet show is set in Washington, 1964, with main characters secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Catherine Deneuve), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour). When Bill asks secretive Selma — who has been saving money for an operation that will save her near-sighted son's eyesight — for a loan, the seeds of tragic melodrama are fully planted. *Dancer* unites *Twin Peaks* with 1954's

*Magnificent Obsession*, in which Douglas Sirk turned a female character's blindness into his own damning vision of America. In *Dancer*'s nonmusical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video. *Dancer*'s first musical number exaggerates the musique concrète elements of Björk's solo recordings; the choreography by Vincent Patterson seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short. As *Dancer*'s story becomes bleaker, Selma's fantasy songs grow more frequent. As Sirk did in *Imitation*, von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. In the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance; her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique. (2:20) *Albany, Bridge*. (Huston)

**Dr. T and the Women** In the tradition of *Ready to Wear* and *Short Cuts*, Robert Altman's latest feature is awash in action, fashion, and frenzied drama. The solid

Continued on page 110

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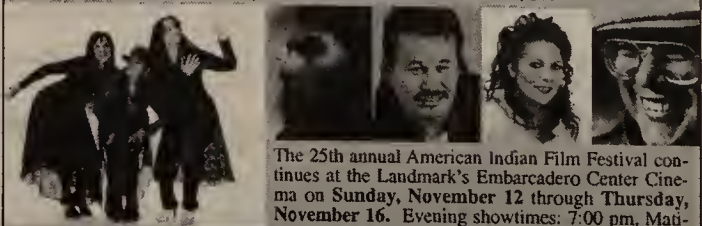


**San Francisco** — The Bay Area's second oldest film festival — the American Indian Film Festival, celebrates its 25th Anniversary November 9-16, 2000, beginning at the Palace of Fine Arts. Dedicated to preserving the cultural heritage and contemporary vision of American Indian and Canada First Nation peoples — the festival is a showcase for new and emerging filmmakers and actors; is a catalyst for production of new Indian Cinema; and is the oldest and most prestigious festival of its kind worldwide.

The 25th Annual American Indian Film Festival begins with the screening of two films at San Francisco's Palace of Fine Arts, 3301 Lyon Street at Bay at 7:30 pm on **Thursday, November 9**. The opening night film, Lawrence Johnson's *"Hand Game"* (USA 67m) describes the origins of one of Indian peoples' earliest games of chance. Seven years in the making, the film takes the viewer on a journey full of humor, riveting music and engaging characters. *"Hand Game"* begins at the Flathead Indian Reservation in Montana, then travels across the Northwest to the Crow, Blackfeet, Makah, Spokane, Coeur d'Alene and Walker River Northern Paiute Reservations. Across the U.S., Native Americans are struggling to protect their sacred places. Religious freedom, so valued in this country, is not guaranteed to those who practice land-based religion. Every year, more sacred sites—the land-based equivalent of the world's great cathedrals—are being destroyed. Strip mining and development cause much of this destruction, but rock climbers, tourists and New Age religious practitioners are also part of the problem. The biggest problem is ignorance. The **Special Advance Screening** of director Christopher McLeod's *"In the Light of Reverence"* (USA 72m) is a film that can and will change that ignorance. This documentary tells the story of three indigenous communities and the land they struggle to protect: the Hopi of the Four Corners Area in the Southwest, the Wintu of Mt. Shasta in northern California, and the Lakota at Devil's Tower on the Great Plains in Wyoming. Tickets \$7, \$8.

The festival continues at 7:30 pm on **Friday, November 10** at the Palace of Fine Arts when AIFI presents the premiere of Sandy Osawa's *"On and Off the Rez with Charlie Hill"* (USA 58m). A stunning documentary that delivers a knockout punch to the stereotype of the stoic Indian; this inspiring story about America's foremost Indian comedian, Charlie Hill, will not only make you laugh but will also raise your consciousness in the process. We learn how Charlie's early "secret wish" to become a comedian, carried him from a Wisconsin Indian reservation to the Tonight Show with Johnny Carson, the Richard Pryor Show, Moesha, Roseanne and the clubs of L.A. where he currently works. Constantly fighting centuries of stereotypes, we see a present day Charlie Hill remembering his father taking him up to the mountain top and saying, "see all that land, son? Do you realize that one day NONE of this will be yours?" Based on the real-life experiences of native women, director Shirley Cheechoo's *"Backroads"* (CANADA 80m) is a compelling, suspenseful contemporary drama about a Cree woman charged with murdering a local French Canadian man, and her family as they deal with murder and the complex relationships that develop within the reservation community. Set on Manitoulin Island, Canada in the 1970s, this powerfully authentic portrayal of life for First Nations women reveals the love, determination, humor and solace they bring to the grim realities of the situation and their acceptance of supreme justice triumphs in the end. Stars Renae Morriveau and Shelia Tousey. Tickets \$7, \$8.

On **Saturday, November 11** at 7:30 pm, the American Indian Motion Picture Awards Ceremony at the Palace of Fine Arts opens with director Raymond E. Spiess, Jr.'s short film, *"Dreamer"* (USA 10:41). Featuring acclaimed Native American actor, Saginaw Grant, *"Dreamer"*, set in 1629 in the desert territory that would become the Western United States, an Indian has a prophetic dream about the alarming future of Mother Earth. Confirming the reality of his dream, the Great Spirit then performs a dance symbolizing the strength of the Indian people, the visions that are yet to come, and the care we must take with our precious planet. There is also a Special Tribute to actor Will Sampson introduced by Saul Zaentz, Chief Dan George, and Bernie Whitebear. Rounding out Awards Night is music by Ulali, Lorrie Church, Derek Miller, Lucie Idout, and Ricky Lynn Gregg, with comedians Don Burnstick and Charlie Hill. Tickets \$10.



The 25th annual American Indian Film Festival continues at the Landmark's Embarcadero Center Cinema on **Sunday, November 12** through **Thursday, November 16**. Evening showtimes: 7:00 pm, Matinees starting at 12 noon are scheduled for **November 12, 14, 15 and 16**. Closing Night, **November 16**—The Canadian film, *"Johnny Greyyeyes"* (CANADA 80m) directed by Jorge Manzano concludes the American Indian Film Festival. Info: 415-554-0525 [www.aifisf.com](http://www.aifisf.com)

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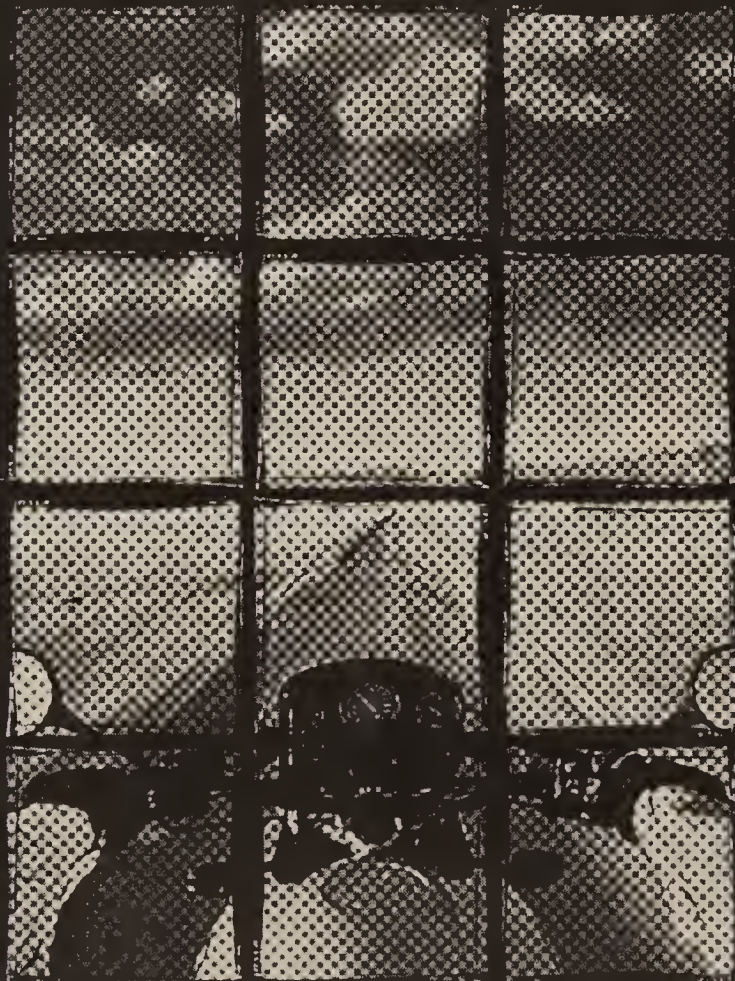
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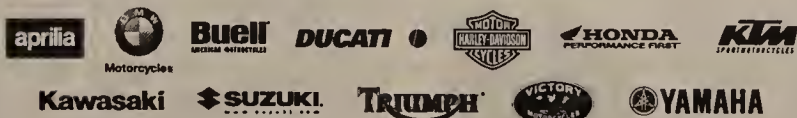
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**Ongoing**

From page 109

cast is headed by Richard Gere as Dallas gynecologist Dr. Sullivan Travis; "the women" include his psychologically unstable wife (Farrah Fawcett), ditsy daughter (Kate Hudson), alcoholic sister-in-law (Laura Dern), and charming love interest (Helen Hunt). Dr. T's office sees more traffic than the 101 during rush hour; the chaotic whirlwind of estrogen, blond hair, and Chanel and Gucci outfits reaches colossal proportions. The director creates a stereotypical, inaccessible, and farcical world where men go hunting and women go shopping, but under Altman's practiced guidance, Dr. T manages to emerge as biting satire of Southern society. (2:01) Colma, Oaks, 1000 Van Ness. (Patel)

► **The Exorcist** The most frightening movie I've ever seen has always been *The Exorcist*; the new and improved version of the film is even scarier, featuring a whole extra reel full of eerie sounds and disconcerting footage. Twelve-year-old Regan

(played shockingly well by Linda Blair) gets an even more thorough series of painful tests (including a very explicit spinal tap), and viewers get to witness additional skin-crawling acts of possession. William Friedkin's 26-year-old film — based on a novel written by William Peter Blatty, who was inspired by an actual exorcism that took place in 1949 — retains a '70s aura that makes for quite a bit of contemporary amusement. When a doctor lights up in a hospital, prescribes Ritalin as a cure-all for her daughters' nerves, or delivers lines such as "Just take a pill, and you'll be fine," one guffaws in disbelief. Ultimately, however, the battle between good and evil, as fought through the medium of an innocent young girl, is definitely worth a second look. (2:12) Coronet, Metreon, UA Berkeley. (Patel)

**Fantasia 2000** (1:15) Metreon Imax.

► **Girlfight** Forget those gleaming overstatements you may have heard about Karyn Kusama's gorgeous sweat-factory *Girlfight* being the best boxing film of the year, decade, or millennium. It may be the best romance of all time as well. Love for boxers can't exist with some fan outside

**john travolta lisa kudrow**

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the gym; the true consummations have always been within the ring — with the passionate coupling going down in front of thousands of fans, the loser's blood marking the floor like some ritual remnant of virginity, as some left-out girl chump like Rocky's Adrian sits weakly cheering from the sideline. Without trying, Kusama has reversed that formula in the most literal of ways. Though she claims there's no connection between the names, Kusama invigorates her Adrian (Santiago Douglas) — in this movie the love object is a male featherweight of great ambition with lithe muscle and a sweet face — and sculpts her primary mover out of the mountainous physique of Michelle Rodriguez. This, too, is a story about loving boxing, but for the first time, you can feel the romance in every sense of the word, from the erotic glow of worked-out skin to the tension-building mix of flamenco and synth sounds in a story where girl meets (or is that beats?) boy. The story has its *Blue Steel* moments, wherein young fighter focuses her anger, turns herself into a tool of revenge, and gets back at the sexist dad who did her mother wrong. But what moves the film along is the romance: when *Girlfight* takes off its gloves, you won't want to look away. (2:02) *Four Star*, Shattuck. (Gerhard)

**The Ladies Man** One would hope that after 10 years of languishing in semi-obscure on *Saturday Night Live*, the seriously underrated Tim Meadows would do something more creative than assist Lorne Michaels in farming out yet another ho-hum sketch character to the cineplexes. Meadows is too smart to look a gift horse in the mouth, however, even if this particular five-minute-skitt horse was beaten to death several seasons ago. Hence the big-screen foray of Leon Phelps, a.k.a. the Ladies Man, an Afro'd anachronism whose one-joke modus operandi is the ability to get freaky with the females. Other than a few giggly non sequitur gags (like an angry mob prone to breaking into choreographed song-and-dance numbers), *The Ladies Man* is painfully short on the laughs, unless you think piña colada butt lotion is the ideal punch line to every joke. The ladies may love cool Leon, but damned if this doesn't make those five-minutes-to-1 a.m. *SNL* sketches look downright inspired. (1:27) *Emery Bay*, Metreon, Shattuck. (Fear)

◆ **The Legend of Drunken Master** The reason all Jackie Chan movies made in

America inherently suck is that he never gets a supporting cast that can do anything besides crack jokes. By contrast, *The Legend of Drunken Master* rules because a horde of martial artists and stuntmen, who can actually fight and take a fall, gives Chan exactly the kind of conflict he needs. Chan plays the legendary Wong Fei-hong, who hilariously battles traitorous countrymen and evil foreigners with his truly inebriated boxing. Hong Kong film aficionados already know this film by heart as *Drunken Master II*, but only now has it "officially" arrived on our shores in wide release. Though U.S. distributor Dimension snipped the film's final sequence (depicting Chan brain-damaged from drinking industrial alcohol), the English dub preserves Anita Mui's incredible comic timing, the new soundtrack doesn't descend into MTV hell, and the new print looks fantastic. Ignore the unjust R rating and take the whole family, or a six-pack of Burgie! (1:40) *Colma*, Emery Bay, Metreon, 1000 Van Ness, UA Berkeley. (Patrick Macias)

**The Little Vampire** Snotty Americans move to a quaint Scottish village infested with the nicest darn family of vampires (they eschew human blood for that of cows) in the newest flick from director Uli Edel (*Last Exit to Brooklyn*, *Body of Evidence*). Young son Tony (Jonathan Lipnicki of *Jerry Maguire* fame) has trouble adjusting — he is ridiculed at school and has recurring nightmares starring the undead — so when young vampire Rudolph (Rollo Weeks) flies into Tony's room one night, the two become fast friends. Rudolph takes Tony flying over the countryside. Tony teaches Rudolph the correct usage and pronunciation of "duh." The formula unfolds from there: a little action, a little suspense, a tiny bit of love, and a lame attempt at humor. The only thing you won't be able to predict from the opening credits is how truly excruciating it is to watch those child actors cute it up on screen. (1:35) *Century Plaza*, Kabuki, Metreon, 1000 Van Ness, Shattuck. (Debbie Berne)

**Lost Souls** I guess satanic conspiracies just aren't quite as frightening as they used to be — at least not in this scare-free horror flick. An overly sincere Winona Ryder plays a devout Catholic and exorcist's assistant who is trying to convince doubter Ben Chaplin (he "doesn't believe in evil with a capital E") that Satan is going to try to take over his body in a move to dominate the world.

Or something. At any rate, it is every bit as silly as it sounds, growing more preposterous as it develops. Director Janusz Kaminski, who is better known — in fact, just plain better — as an Oscar-winning cinematographer, does excel in the visual department. He infuses every frame with a ghostly radiance that gives the film a nightmarish appearance. Good looks aside, every other aspect of *Lost Souls* is

so incredibly humdrum and by-the-book, it leaves one wanting to tell Kaminski that evil with a capital E can sometimes be spelled H-A-C-K. (1:42) *Colma*, Metreon, 1000 Van Ness, UA Berkeley. (Taylor)

**Loving Jezebel** (1:51) 1000 Van Ness.

**Lucky Numbers** Weatherperson and local celebrity Russ Richards (John Travolta) decides to rig the Pennsylvania state lottery with the help of his dim-witted Lotto

hostess girlfriend (Lisa Kudrow). Naturally, things go awry. While the film's premise and pedigree initially seem ill-matched (Nora Ephron of *Sleepless in Seattle* and *Michael* fame directing a black comedy?), the handling of the material isn't nearly as trite as one would expect. With its dual obsessions with inept criminals and kitsch Americana, the film

Continued on page 112

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## The last action heroes

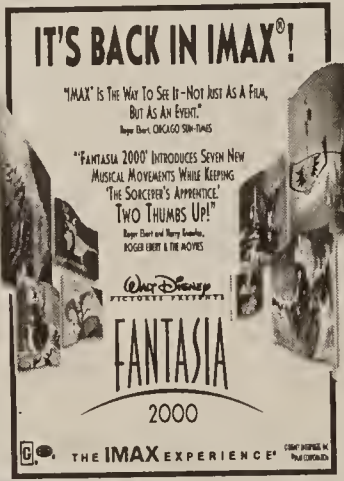
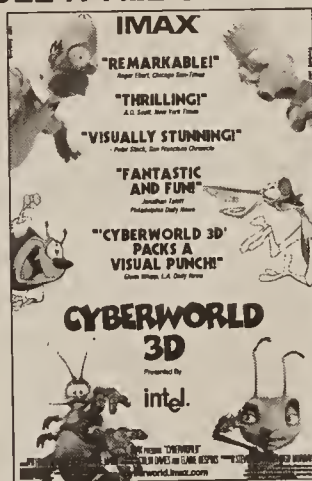
By Patrick Macias

Dennis Hopper made *The Last Movie*, Peter Bogdanovich made *The Last Picture Show*, and in 1998 director Johnny To made *A Hero Never Dies* (Four Star, see Movie Clock for times), which is destined to go down in history as the Final Heroic Bloodshed Flick. In the best *A Better Tomorrow* tradition, *Hero* is a tale of friendship and tested loyalty, and a messy, emotional drag through the mud with thrilling shoot-outs as payoff. It also subverts the conventions of the genre with nasty black humor and grotesque exaggeration. We begin with two punks from different dysfunctional gangs: Lau Ching-wan, the coolest actor in Hong Kong (and rumored to be up for a role in *Rush Hour 2*), clad in a white cowboy hat, leather pants, and puffing on a big ol' cigar; and Leon Lai (*Wicked City*), his rival and true love. Together, they ignore their girlfriends, savor bottles of fine wine, and dream of the day that they will finally kill each other. But, alas, it is not to be. During a shoot-out in darkest Thailand, both guys are double-crossed by their own godfathers. Lau suffers a setback befitting the Crippled Masters but goes back to H.K. determined to get big revenge on his boss; Leon stays behind and tries to forget the past but is drawn back to Lau via a very special bottle of booze. Just like David Chiang and Ti Lung in any number of old Shaw Brothers films, the pair come together for the climatic comeuppance, but there's a twist waiting for them that's goose-pimple brilliant and deadpan devastating. *Hero* heaps on the clichés (and makes its lowlife characters suffer like Christian saints), and both snickering cynicism and teary-eyed sympathy are appropriate responses. Beautifully lensed, with Kyu Sakamoto's *Sukiyaki* for a theme song, the heroic triumph is not so much the filmmaker's, but rather the sight of the blood-spattered male-bonding movie going out in a blaze of glory.

tiger on beat



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## film calendar

### Ongoing From page 111

comes off more like a diluted *Fargo* than like your run-of-the-mill yukfest. Less forgivable is Ephron giving free rein to Travolta's inner ham; there's not a moment of his that isn't whined, gesticulated, or mugged past the brink of watchability. It's Kudrow's foul-mouthed airhead and Bill Pullman's lethargic cop who steal the show, both injecting a comic vitality into their parts that almost pushes this dark, funny story past the movie's comfortably bland shades of gray. (1:48)

**Alexandria, Century Plaza, Cinema 21, Emery Bay, Empire, Jack London, Metreon, 1000 Van Ness, UA Berkeley.** (Fear)

**Meet the Parents** A lovable schnook (Ben Stiller) goes to meet his girlfriend's uber-WASP parents and gets the feeling her father (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likeable-everyman award; he's a great foil for De Niro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the *Austin Powers* movies) has a tendency to amp up the sitcom shtick for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) **Alexandria, California, Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness.** (Fear)

**Nurse Betty** It was almost inevitable that Neil LaBute (the creepy *In the Company of Men*, the even better *Your Friends and Neighbors*) should try warming up a bit. Thus *Nurse Betty* — notably his first time directing someone else's script — is kinder, gentler, bigger-budgeted, and less tease-provoking. Betty (Renée Zellweger) is smitten with soap opera *A Reason to Love*'s dreamboat Dr. David Ravell; the reason for this escapist fixation is asshole husband Del (Aaron Eckhart), who's involved in a little side business of murky legality. This intrigue draws a visit from Charlie (Morgan Freeman) and Wesley (Chris Rock), "business associates" whose displeasure with the mullet-haired one ends very, very badly for him. Betty enters into a fugue state that has her taking off for Los Angeles, where she believes her Dr. David (Greg Kinnear) awaits their happy reunion. LaBute doesn't stoop to ingratiate, and Zellweger makes Betty's peaches-and-cream niceness weird as well as genuine. Her innocence, whether willful, dumb, or shell-shocked, depends on turning a blind eye to the LaButean world she lives in — one whose jaded, violent, corrupt, and insensitive qualities she renders surreal by insisting on fantasy. *Nurse Betty* ends on a "just-be-yourself" note hokey enough to be needled. But a measure of the movie's squirrely success is that even then you're not sure whether LaBute and company are copping out or just burying the sarcasm deep enough to really leave us mindfucked. (1:50) **California, Four Star.** (Harvey)

**One** Less is more, and from feature-filmmaking debuts you don't get any more — or less — than Tony Barbieri delivers with his spare, curious, and incredible *San Francisco*-set film, *One*. The aptly named *One* departs so radically from the more-is-more school of U.S. indie filmmaking that it stands virtually alone; that also happens to be the way it wants you to feel after seeing it. Two friends — one recently released from a long jail sentence he served for putting his grandpaw to sleep, forever; the other a layabout could-be pro-baseball player — reunite on some of the less traveled streets of San Francisco, trying to survive with jobs picking up

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garbage while they salvage what's left of their lives. Instead of laying out this story in a few clear, boring strikes, Barbieri lets the characters unfold at their own eerier-than-lifelike pace. A challenge, *One's* bleak realism washes the overheated body Amerindie like a much needed cold shower. (1:28) *Four Star*. (Gerhard)

**Pay It Forward** A junior high school teacher (Kevin Spacey, inexplicably covered with burns) challenges his students to make a difference in the world. Thus an idealistic young scruff (Haley Joel Osment, with a junior mullet) decides to distribute random acts of kindness to three people so they, in turn, can "pay it forward" — and he somehow ignites the kind of movement that heroin junkies and lawyers alike can embrace. Whatever. It makes one wonder why a talented actor like Spacey would try to squeeze himself into unadulterated, saccharine treacle that leaves no real room for expression or expansion. Helen Hunt, as Osment's Vegas-waitress mom with bleached white-trash roots, is similarly trapped; in this film, the wounded, the weary, and the cynical find salvation somewhere in the heart of Oprah's Angel Network. Oh, and there's a surprise ending! (2:00) *Colma, Emery Bay, Grand Lake, Jack London, Metreon, Metro, 1000 Van Ness, Orinda, Shattuck, Stonestown*. (Lapid)

**Place Vendôme** Cultivated by some fine directors, Catherine Deneuve has aged well — and uncorked, she's even better. Deneuve's Marianne is the unhappy and unstable wife of a prominent diamond dealer (*Belle de jour* costar Bernard Freson) at Place Vendôme, the chic Parisian shopping quarter. After his untimely death, Deneuve makes the seamless transition from unhinged alcoholic to a woman who's probably just as unstable, but now intoxicating in a shrewdly compulsive sort of way. A former jewelry broker herself, Marianne takes on her husband's shady diamond-dealing affairs and encounters an eerily familiar strain of events involving a corrupt former lover (Jacques Dutronc) and his new, young pawn (Emmanuelle Seigner). Director and cowriter Nicole Garcia's world of misused glamour feels like a haunted dream, but the story remains imperfectly realized, hastily fleshing out and then intertwining characters too late in the game. Still, the actors' performances — and this is really just Deneuve's movie — are precisely cut. (1:57) *Opera Plaza, Shattuck*. (Lapid)

**Playing Mona Lisa** The inner angst that occurs while passing into adulthood is great fodder for movies, and throughout *Playing Mona Lisa* there are glimpses of a great story and wonderful characterizations, but it never really comes together. The effervescent Alicia Witt plays young classical pianist Claire Goldstein, who graduates from college only to have her boyfriend abandon her, setting off a crisis of confidence in Claire as she struggles to find her direction while dealing with all the crazy people in her life. These supporting characters are strictly stock, sitcom-style crazies: an overbearing mom, a dad suffering a midlife crisis, the wise old teacher, and an assortment of outlandish friends, both bohemian and insecure. Director Matthew Huffman and company try too hard to be affecting and cute, and if that wasn't bad enough this locally filmed production uses only the most obvious San Francisco landmarks. This feels like it was made in hopes of earning blurb-like "delightfully quirky" but leaves one unable to describe it as anything more than "depressingly leaden." (1:38) *Colma, Emery Bay, Galaxy, Kabuki, Metreon, UA Berkeley*. (Taylor)

**Remember the Titans** If you're a fan of the mighty Denzel, stay away from this clueless, lazily directed (by Boaz Yakin — *A Price above Rubies, Fresh*) "true story" about a black football coach (Washington) recruited in 1971 to work in a recently integrated Southern high school, taking over the spot of the long-loved white coach (Will Patton) spot. So Washington's Coach Boone is a "race man." His mission isn't just to win football games, it's to change the world, change these

Continued on page 114

critic's choice: film

## 4th Annual Latino Film Festival

Thurs/2–Sun/5, Rafael Film Center; Sun/5–Tues/7, Fine Arts Cinema; Sat/11–Sun/12, Roxie Cinema

If Cine Acción's Festival ¡Cine Latino! had you thinking you'd seen all the current Latino films out there, you were mistaken. The new kid on the block, the 4th Annual Latino Film Festival, offers some substantial films — plus a parade, street theater, a symposium on women and film, and a salsa dance party. But this isn't a competition of festivals (or is it?). No importa. Call it "Cine Re-Acción" if you like, but film fans reap the benefits of this varied and lively program of features and short subjects, screening in Marin, San Francisco, and Berkeley. Highlights include the new film by Mexican director Arturo Ripstein (1999's winner of the S.F. International Film Festival's lifetime achievement award), *No One Writes to the Colonel*; a host of work by women directors; and *Manuelita*, a Disney-style animated musical from Argentina about a brave turtle. In contrast to the festival's sober, no-nonsense title, the opening-night feature is both inebriated and completely silly: Cuban director Gerardo Chijona's *Un paraíso bajo las estrellas*, which probably ranks as one of the weaker offerings — it's fun, but fatuous — but a lighthearted opening may be just the right touch. The festival kicks off with a Day of the Dead parade down San Rafael's Fourth Street at 5:30 p.m., followed by the Chijona film at the Rafael Film Center and a party at the San Rafael Community Center. See First Runs for schedule. For information on the women and film symposium see 8 Days a Week, page 74. (Rob Avila)

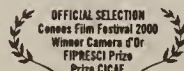


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## Ongoing

From page 113  
boys, change the town — all noble intentions, of course, but c'mon. Coach Boone treats the players like Navy Seals during Hell Week, making them run at 5 a.m. to — guess where — Gettysburg — for empowering speeches about young men who died — for what? The movie has its heart in the right place, but it makes such clichéd mockery of the horrors of racism that it's hard to stomach. (1:53) *Colma*, Emery Bay, Grand Lake, Jack London, Metreon, 1000 Van Ness, Shattuck. (Gachman)

**Sasayaki** Youngish Japanese director Aki-hiko Shiota was an apprentice to one of the major players in the new Japanese new wave, Kiyoshi Kurosawa (*Cure*, *Charisma*), and *Sasayaki* (*Moonlight Whispers*) — a film about the love that dare not proceed unpained — is his debut feature. When Hidaka, a bread-faced boy with a need for strong-handed affection, tells Satsuki, his Bunny Yeager-banged kendo partner, that he wants to be her dog, he ain't kidding. Satsuki is at first quite appalled by her first-timer lover's profession of subservient *amore*, but as she quickly learns, young love just

isn't what it used to be. As this slow-to-build but increasingly impassioned answer to tender teen-cheese flicks begins, Satsuki, obviously the superior kendo opponent, is in the midst of trouncing Hidaka in an early morning practice bout. "Thwack!" goes the sound of first love, as Satsuki's wooden sword cracks against Hidaka's head guard. "I like it when you hit me in the head," Hidaka confesses dizzily. "Hentai!" ("Pervert!") comes Satsuki's smitten reply. *Moonlight Whispers* is far from perfect (things don't really get rolling until halfway through), but it's perfectly deranged and, in its final moments, attains a hospitalized lyricism not seen since Cronenberg's *Crash*. (1:40) *Opera Plaza*. (Stephens)  
**Siegfried and Roy: The Magic Box** (:40) Metreon Imax.  
**Sound and Fury** Forgive me for ever thinking *Sound and Fury* might be a boring do-gooder of a documentary, given its somewhat arcane theme of whether cochlear implants should be given to deaf children. Don't make the same mistake. This is an intensely riveting, eye- and ear-opening journey into the culture of the deaf — and the political battles unleashed there by the latest technological wonder. This powerful investigation becomes an emotionally walloping drama when one clan composed of both the deaf and the hearing confronts, for real, the consequences of choice. Prepare to hold onto your heart when you meet Heather, the magnetic five-year-old whose announcement to her deaf parents that she wants an implant turns everyone's world upside down. (1:20) *Oaks*, *Roxie*. (B. Ruby Rich)

**Stardom** A life led through a lens darkly is the subject of this satiric take on the media, in which a snapshot at a regional hockey game catapults a young girl (newcomer Jessica Paré) to near-instant supermodel fame. While the culture of nanosecond here-today-gone-today beauty-youth commodification may by now be too easy a target for parody, filmmaker Denys Arcand's (*Jesus of Montreal*) way of turning the infotainment medium's tools against itself keeps this cinematic soufflé from collapsing under its subject's weight. News sound bites, TV celebrity profiles, talk shows, and faux-documentary footage are the viewer's only foothold for information, effectively creating a one-dimensional hall of mirrors where a photogenic face refracts instantly into consumed fodder for "news" and social desire. A bit too clever and glib in places (one can practically see characters making quotation marks with their fingers during some of the more grating "isn't-it-ironic" moments), *Stardom* still cuts deep enough to draw blood from the hype machine even as it makes a "star" of its appealing (and highly photogenic) young lead. (1:43) *Vogue*. (Fear)  
**The Tao of Steve** Pity the paunchy Lothario named Dex (Donal Logue), a slobbish kindergarten teacher who manages to talk any woman into bed using a combination of high-falutin' graduate school speak, eastern philosophy mumbo jumbo, and the "keep it cool" aesthetic of classic "Steves" (McGarrett, McQueen, ... uh, Hawkins). Swoon as he attempts to sway renegade Syd (Greer Goodman), who proves immune to his swarthy

charms. Sigh as he finds that the one girl he can't have is the one truly meant for him ... awww! A surprise hit at this year's Sundance, *The Tao of Steve* banks a lot on Logue's mixture of complexity and frat boy "ain't I cute"-ness, but telegraphs the proper audience response at every juncture, just in case we don't get that even though he's a heel, deep down he's a really good guy! The act wears out its welcome very quickly amid a flurry of self-conscious indie-cutesy gestures (do we need yet another self-reflexive pop-culture-quoting hero?); like the corpulent Casanova himself, Steve just seems too in love with itself to really open up to anyone else. (1:30) *Opera Plaza*. (Fear)  
**A Time for Drunken Horses** Into a national cinema filled with allegorical children's stories that may have mythic layers attached but often lack that painful punch to the gut, Bahman Ghobadi throws this grenade, in which a group of parental guidance-free children fend for themselves against all the elements: war, snow, thieves, and biology. The older brother in a Kurdish family, Ayoub — who regularly hauls goods over the Iran-Iraq border at risk of death — has taken it upon himself to feed the family and take care of his ailing dwarf brother, who he learns needs an expensive operation. With no lack of imagination, or endurance, Ayoub hooes his way through ambushes and toward the border with a gang of smugglers and horses so pained they have to be made drunk to join the caravan in search of money for his surgery. Ghobadi, the first Kurd to make a prominent feature about Kurds (he plays a major role in Samira Makhmalbaf's recent entry on the region, *Blackboards*), is breaking ground as he crosses borders. (1:20) *Galaxy*. (Gerhard)  
**Two Family House** Watching the film *Two Family House* cleared my mind of daily worries and provided me with a sense of escape, if only for 104 minutes. The quietly magnetic story gradually unfolds; at its heart is Nathan Lane look-alike Buddy Visalo (Michael Rispoli), a man whose dreams of being a crooner have been stunted, mostly by his unsupportive wife, Estelle (Katherine Narducci). After a string of failed schemes, he finally devises a plan that will help him achieve his goal: he'll buy a house and open a bar downstairs. The wife ain't too excited about the idea, but another woman, tough as nails and delicately beautiful Irish immigrant Mary O'Neary (Kelly MacDonald) thinks he can succeed. *Two Family House* is both a sweet love story and a portrayal of tricky race relations in the ethnically divided Staten Island, New York. (1:44) *Embarcadero*, *Shattuck*. (Patel)  
**Urbania** Sundance buzz-magnet *Urbania* first teases us by framing the Case of the Bashed Gay-Basher as another "urban legend," one of those cautionary tall tales repeated ad infinitum at parties, credible only after DUI-level inebriation has been reached. Then it slowly zeroes in on a story too discomfiting, too emotionally specific to be dismissed as folklore. Just what is Charley (Dan Futterman) up to this uneasy summer night, insinuating himself into strangers' company, then baiting each one? Is he psychotic, masochistic, a trickster, just tricking? As the possibility of violence turns into a solemn vow, *Urbania* provides no easy release; it knows that demanding "an eye for an eye" never really soothes the deepest pains. (1:44) *Lumiere*. (Harvey)  
**The Yards** Shot in shadowy sepias, director James Gray's tale of loyalty, betrayal, and corruption in blue-collar New York is firmly in '70s mode, recalling movies such as *Serpico* and even *The Godfather*. Leo (Mark Wahlberg)'s best friend Willie (Joaquin Phoenix) gets him a job at the subway company of his Uncle Frank (James Caan), where the work is shady — Willie's crew is in charge of the underhanded aspects of the business, including sabotaging rivals and bribing officials — and lucrative. One night a job goes terribly wrong, and Willie is prepared to let Leo take the fall. Though Leo goes on the lam, *The Yards* isn't propelled by the chase; instead its suspense comes from the complex series of deals and


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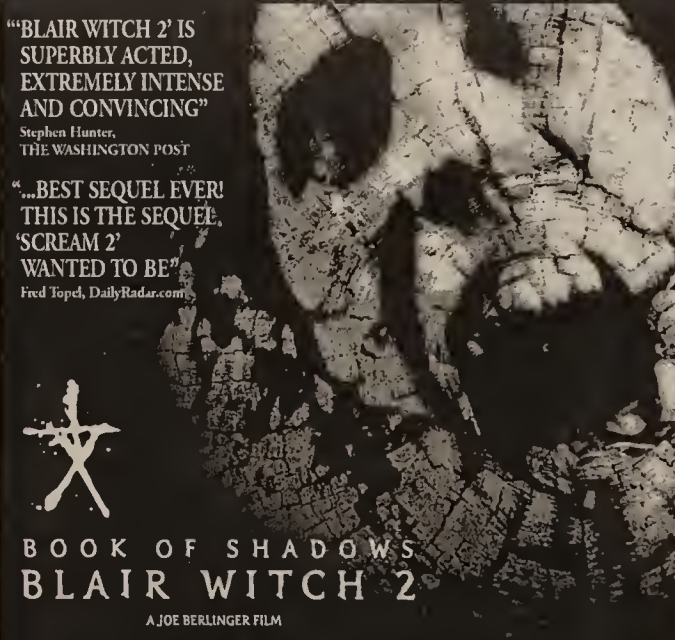
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double crosses that unfolds as Leo searches for allies and Frank and his political cronies desperately avoid exposure. Boasting a particularly gripping plot, *The Yards* would still be just another crime flick if not for the dramatic blows dealt by its actors. (1:56) *Kabuki*, *Piedmont*, *Shattuck*. (Goldberg)

## Rep picks

► **'Boxing Week: A Celebration of Boxing Films'** See 8 Days a Week, page 74. *Castro*.  
► **'Friendly Witnesses: The Worlds of Warren Sonbert'** The globe-trotting, extravagant, occasionally irascible Warren Sonbert seldom looked backward, so when the S.F. resident died five years ago, many locals knew him only as a very opinionated *Bay Area Reporter* film critic — unaware that he'd been a key figure in West Coast experimental cinema from the mid '60s on and in fact had made some of his best works quite recently. Thanks to various preservation-minded institutions (including the Estate Project for Artists with AIDS, NYC's Guggenheim Museum, and the San Francisco Museum of Modern Art), this major retrospective brings together nearly all of Sonbert's diverse, adventurous screen oeuvre. The eight programs here cover a gamut of thematic and stylistic tacks, reflecting his early all-access grooviness as a chronicler of the swinging '60s (he hung out with the Warhol crowd for some time) on through such breathtaking latter-day epics as "Friendly Witness" (1989), "Short Fuse" (1992), and the posthumously edited "Whiplash" (1995). These last are as sensory overloading as I-mag eye candy, as intoxicated by montage as Dziga Vertov's works, as witty and joie de vivre-laden as Sonbert himself. Individual programs spotlight his increasing technical sophistication, frank yet idiosyncratic queer sensibility, and penchant for turning autobiography (and his friends) into art. For context's sake, there are also titles by the filmmaker's inspirational mentors, contemporaries, and sometime collaborators, among them Warhol, Gregory Markopoulos, Stan Brakhage, Hitchcock, Abigail Child, and Jeff Scher. *SFMOMA*. (Harvey)

► **From the Edge of the City** Greek director and writer Constantinos Giannaris's newest film is a breathtaking glimpse at a group of hard-living and lackadaisical Russian, Pontian, and Albanian immigrants surviving in and around Athens. The movie focuses on Sasha (Stathis Papadopoulos) and his gang of nubile New Kids on the Block look-alikes who hustle their existences away for pocket change. Their lives seem to center on the pursuit of money, and everything around them is filled with drugs, angst, and sex. Pseudo-documentary interviews with Sasha offer a deeper look into the characters while adding a raw dimension to the narration. These reality-based scenes are balanced with dreamy, Fellini-esque sequences, complete with an eerily grand wedding banquet in the middle of the Greek countryside. Director of photography George Argiriouopoulos's camera work absolutely captures the sense of lost youth and isolation; masterful and daring direction, coupled with a booming soundtrack of techno, house, and Greek traditional music, serves to translate complicated emotions so vividly you can feel them drift from the screen. (1:34) *UC Theatre*. (Patel)

► **The Nightmare before Christmas** The occasionally painful musical numbers of the 1993 film *The Nightmare before Christmas* are more than redeemed by its amazing, exuberantly sinister style and deliciously dark humor. Rereleased this month, *Nightmare* is a stop-motion animation phantasmagoria produced by Tim Burton that recalls his work on *Edward Scissorhands* and *Batman*, as well as macabre masters Edward Gorey and Hieronymus Bosch. It tells the story of the misguided but well-meaning Jack Skellington, the toast of the cheerfully ghoulish Hallowentown. Jack's dissatisfied with his life's routine, and after discovering Christmastown, he vows to make the holiday his own, dispatching a

trio of mischievous trick-or-treaters to kidnap Santa Claus. The resulting mayhem is delirious fun, as children wake up on Christmas morning to find shrunken heads and ferocious toys under their trees. Danny Elfman's music is great when it's being wicked or fantastical, but some of his yearning love songs are interminable. Nevertheless, the movie's so visually rich that it de-

serves to be seen over and over, like an *It's a Wonderful Life* for those allergic to holiday saccharine. (1:16) *Lumiere*, *Shattuck*, *UC Theatre*. (Goldberg)  
► **'No Talkies'** See 8 Days a Week, page 74. *Make-Out Room*.  
► **Young Dr. Freud** You'd think the young, virile years of the man who placed sexuality at the center of all human impulses would have the makings of a bodice rip-

per. But Alex Corti's 1977 film, released for the first time in the United States, is as dry as a discussion of mitosis in a high school textbook. The mature Freud (Karlheinz Hackl) narrates, recalling his life as if he were in a therapy session. The film traces the good doctor's existential student years: his struggles with poverty, anti-Semitism, love, and the small steps that would eventually lead to the

development of psychoanalysis. However, a posse of bearded scientists peering through microscopes makes dull film-viewing, and for the most part we are denied full-bodied glimpses into the fascinatingly repressed environment of 19th-century Vienna. Apart from the lengthy discussion on the sex life of the eel, it's a long, trying ride for all but the most devoted Freud worshippers. (1:39) *Rafael*. (Berne) ♦

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**Reflections of Sweden:** Gunvor Nelson has been making experimental films for nearly 40 years. Thurs/2, San Francisco Cinematheque premieres her latest work, digital video "Tree — Line"; it also screens Tues/7 at the New PFA Theater.

Schedules are for Wed/1 through Tues/7 except where noted. Double features are noted with a •. Director and year are given when available.

**ALLIANCE FRANÇAISE** 1345 Bush; 775-7755. \$5. Barocco (Téchiné, 1976) Tues, 7.

**ARTISTS' TELEVISION ACCESS** 992 Valencia; 824-3890. \$3-6. "Other Cinema": "The Dark Side of Oz": The Wizard of Oz (Fleming, 1939), accompanied by Pink Floyd's *Dark Side of the Moon* Sat, 8:30.

**ASIAN ART MUSEUM** Golden Gate Park; 379-8800. Free with museum admission (\$4-7). "Thunder and Rain: Modern Chinese Stories in Film": Suzhou River (Lou, 2000) Sun, 2.

**CASTRO** 429 Castro; 621-6120. \$4.50-7. "The 16th Annual Film Arts Festival of Independent Cinema" Wed, see *First Runs* for schedule. Time Code (Figgis, 2000) Thurs, 7, 9:15. "Boxing Week": "Battles of the Century: A Celebration of Boxing Films" Fri, 7; The Ring (Hitchcock, 1927) Fri, 9:40; "Boxer Shorts" Sat, 2; Battling Butler (Keaton, 1926) Sat, 4:15; Champion (Robson, 1949) Sat, 7:30; Somebody Up There Likes Me (Wise, 1956); Raging Bull (Scorsese, 1980) Sun, noon, 4:30, 9:10; Fat City (Huston, 1972) Sun, 2:30, 7; Requiem for a Heavyweight (Nelson, 1962) Mon, 7; The Harder They Fall (Robson, 1956) Mon, 9; Knock-Out (Sakamoto, 1989) Tues, 7; Kids Return (Kitano, 1996) Tues, 9:15.

**COLE HALL CINEMA** UCSF, 513 Parnassus, Medical Sciences Bldg; 476-6932. \$2-3.50. Kikujiro (Kitano, 1999) Thurs, 5:45, 8; Fri, 6:30, 8:45.

**FINE ARTS CINEMA** 2451 Shattuck, Berk; (510) 848-1143. \$4-8. Call for shows and times.

**MAKE-OUT ROOM** 3225 23rd St; 647-2888. \$4. "No Talkies," short silent films 9. See 8 Days a Week, page 74.

**MECHANICS' INSTITUTE** 57 Post; 956-2260. \$5. "CinemaLit Series 2000": Sunset Boulevard (Wilder, 1950) Fri, 6:30. Discussion follows film.

**MILLS COLLEGE** Lucy Sterns 100, 5000 MacArthur Blvd, Oakl; (510) 430-3226. \$5-25. "Raw Stock Film Festival": Cachao: Like His Rhythm There Is No Other (Garcia) Sun, 7; "Leroy Dubwise, Pt. 1" (Allah); "Some Kind of Funny" Porto Rican" (Andrade-Watkins); "Border Line: Family Pictures" (Griffiths) Sun, 7. "The Promise" Tues, 7.

**NEW PFA THEATER** 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "50 Years of Campaign Spots": Political Advertisement 2000 (Muntadas and Reese, 2000) Wed, 7:30. "Margaret Mead Film Festival": The Elders (Ji and Sha, 1999) Fri, 7; "On and Off the Res with Charlie Hill" (Osawa, 2000) and "The Laughing Club of India" (Nair, 1999) Fri, 8:50; Liebe Perla (Rozen, 1999) with "Disability Culture Rap" (Smith, 2000) Sun, 3:30; "Teatro Amazonas" (Lockhart, 1999) Sun, 5:05; "Angelos' Film" (Forgács, 1999) with "The Walnut Tree" (Schogt, 2000) Sun, 6:30; The Land of the Wandering Souls (Panh, 1999) Mon, 7:30. "Best of the Ottawa International Animation Festival 2000": Program 1 Sat, 7, 8:45. "Alternative Visions": "Field Studies: Films by Gunvor Nelson" Tues, 7:30.

**PACIFIC CENTER** 2712 Telegraph, Berk; (510) 548-8283. \$5. "Women's Evening at the Movies": Beautiful Thing (MacDonald, 1996) Sat, 7:30.

**PARAMOUNT THEATRE** 2025 Broadway, Oakl; (510) 465-6400. \$5. Casablanca (Curtiz, 1942) Thurs, 7:30.

**RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. "Cinema Africa!": Everyone's Child (Dangarembga, 1996) Wed, 7. Young Dr. Freud (Corti, 1977) Wed, call for times. "Latino Film Festival" Thurs-Sat, see *First Runs* for schedule. Beyond the Clouds (Antonioni, 1995) Fri/3-Thurs/9, call for times.

**REO VIC** 1727 Haight; 668-3994. \$3-6.50. X-Men (Singer, 2000) Wed, 2, 7:15, 9:30. Tokyo Eyes (Limosin, 1998) Thurs/2-Wed/8, 7:15, 9:15 (also Wed, Sat-Sun, 2; Sat-Sun, 4).

**ROXIE** 3117 16th St; 863-1087. \$3-7. This Is What Democracy Looks Like (Friedberg and Rowley, 2000) Sat-Sun, noon. Sound and Fury (Aranson, 1999) Wed, 2, 4, 6, 8, 10. "The 16th Annual Film Arts Festival of Independent Cinema" Thurs-Sun, see *First Runs* for schedule. Go Moan for Man (Sharples and Sharples, 1999) Mon/6-Wed/8, 7, 9:30 (also Wed, 2, 4:30).

**SAN FRANCISCO CINEMATHEQUE** Yerba Buena Center for the Arts, 701 Mission; 822-2885, www.sfcinematheque.org. Call for price. "Tree — Line" and others by Gunvor Nelson" Thurs, 7:30. Nelson in person. San Francisco Art Institute, 800 Chestnut. "Very Hard Work You're Asking Me to Do: The Cinema of Gregg Biermann" Sun, 7:30. Biermann and composer Ron Mazurek in person.

**SFMOMA** 151 Third; 357-4000. "Friendly Witenesses: The Worlds of Warren Sonbert": "Program 3: Early Influences — Andy Warhol and Gerard Malanga": "Where Did Our Love Go" (Sonbert, 1966), "Hall of Mirrors" (Sonbert, 1966), "In Search of the Miraculous" (Malanga, 1967) Sun, 1; "Vinyl" (Warhol, 1965) Sun, 1. "Program 4: Sonbert's Queer Aesthetic": "Amphetamine" (Sonbert and Appel, 1966), "No-blesse Oblige" (Sonbert, 1981), "Whiplash" (Sonbert, 1995-1997) Sun, 3:30.

**SPIKE AND MIKE'S SICK AND TWISTED FESTIVAL OF ANIMATION** Kabuki Theater, 1881 Post, S.F. \$8-8.75. (415) 931-9800. Spike and Mike bring their annual 18-and-over-only show of shocking animated films to the Bay Area; featured is Pixar's new film "For the Birds." Fri/3-Sat/4, Fri/10-Sat/11, midnight. Other shows: Nov 10-16, California Theatre, 2113 Kittredge, Berk. (510) 843-3456; Nov 17-23, Roxie Cinema, 3117 16th St, S.F. (415) 863-1087.

**UC THEATRE** 2036 University, Berk; (510) 843-FILM. \$4-6.50. The Nightmare before Christmas (Selick, 1993) Wed-Thurs, 4, 5:45, 7:30, 9:15. From the Edge of the City (Giannaris, 1998) Fri/3-Thurs/9, 5:30, 7:30, 9:30 (also Sat-Sun, 1:30, 3:30).

**UNITARIAN UNIVERSALIST CHURCH** 1187 Franklin; 333-3261. \$10-50. Chasing Buddha (Courtin-Wilson, 2000) Film subject Venerable Robina Courtin in person; proceeds benefit the Liberation Prison Project. Sat, 7.

**UNIVERSITY OF CREATION SPIRITUALITY** 2141 Broadway, Oakl; (510) 835-4827, ext 10. \$10. "Cinema of the Sacred: Screening and Storytelling," program with Kevin Peer. Thurs, 7.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission; 978-ARTS. \$3-7. "Extreme Teens," videos created by or in collaboration with teenagers; starts Tues/7. Tues-Sun, noon, 2:05, 4:15. Through Jan 28. ♦





Among the angels: Dylan (Drew Barrymore), Alex (Lucy Liu), and Natalie (Cameron Diaz), the multitasking heroines of this brilliantly faux-stupid popcorn epic, humor Bosley (Bill Murray) with a bit of sofa.

## 'Charlie's Angels'

Pretty dang great

Current blockbusters are so routinely racked by elephantiasis, ego, and compromise that when one arrives *preceded* by ample rumors of all of the above, you can pretty much expect major-league generic crapdom. There was every reason to anticipate that from *Charlie's Angels*. Cast members reportedly spent the whole shoot at one another's throats while the budget skyrocketed and the script saw more last-minute revamping than George W. Bush's tax returns. You might reasonably expect the results to entertain mostly in that *Avengers*, *Mod Squad*, et al tradition: as a study in how no-brainer TV-to-big-screen concepts can get blown out of proportion, then to smithereens. Instead, something kinda amazing emerges from the ego-rumbled rubble: a pretty dang great, smart, inspirationally faux-stupid popcorn epic. Doing roughly to the bloated action pic what *The Brady Bunch Movie* did for sitcoms, *Charlie's Angels* amplifies genre conventions just to the edge of absurdist prankdom, lavishing both irony and affection on the ultra-idioty of it all. Blond airhead Natalie (Cameron Diaz), trailer-trashy Dylan (Drew Barrymore), and resident brain trust Alex (Lucy Liu) are the new Angels "generation," multitasking party girls equally able to subdue criminals via plunging neckline or deadly back-kick. Private chick-dicks in the employ of ever elusive Charlie (still voiced by John Forsythe), with dithering Bosley (Bill Murray) as support liaison, the Angels here lay tail on the trail of corporate thieves who might end (whatever's left of) personal-institutional privacy as we know it. Or something like that. Willfully convoluted and so-what in plot mechanics (just like those *Mission: Impossible* hits!), full of ridiculous slow-mo bunk-fu (see also *The Matrix*), slow-mo doves of hope rising from nonstop explosions (paging John Woo), absurd masters-of-disguise-deploy-sci-fi-gadgets-in-posh-environs stuff (Bond, James Bond), and '70s discotheque-spandex-jiggle nostalgia (hey ... just like the original *Charlie's Angels*!), the movie makes no sense whatsoever. But, in a possible first, that's *intentional*. Music-clip veteran McG manages to both deliver and parody total short-attention-span spectacle, and if the leads really had no fun making this, they're better actors than anyone could have guessed. Liu's scene as a dominatrix "efficiency expert" terrorizing a roomful of aroused software geeks is worth the admission price alone. There are a few weaker jokes and slapstick bits (most burdened on Barrymore's squeeze Tom Green), but you won't stop laughing long enough to care. (Dennis Harvey)

Show times run Wed/1–Tues/7 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ♯ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 116, for information on rep houses and special film programs.

### San Francisco

**ALEXANDRIA** ♯ P Geary/18th Ave. 752-5100. Bedazzled Wed-Thurs, 1:15, 4:30, 7:30, 10:30; Fri-Tues, call for show times. Lucky Numbers Wed-Thurs, 1, 4:15, 7, 10. Meet the Parents Wed-Thurs, 12:45, 4, 7:15, 10:15; Fri-Tues, call for show times.

**BALBOA** 38th Ave/Balboa. 221-8184. Call theater for shows and times.

**BRIEGE** Geary/Blake. 352-0810. Dancer in the Dark 4, 7, 10 (also Fri-Sun, 1).

**CENTURY PLAZA** ♯ P So. San Francisco, Noor off El Camino. (650) 742-9200. Bedazzled Wed-Thurs, 11:40, 12:50, 2, 3:10, 4:20, 5:30, 6:40, 7:50, 9, 10:15; Fri-Tues, 12:30, 2:55, 5:10, 7:30, 9:45. Best in Show Wed-Thurs, 12:45, 2:55, 5:05, 7:20, 9:30; Fri-Tues, 11:40, 1:45, 3:55, 5:55, 8, 10. Billy Elliot Wed-Thurs, 11:45a, 2:25, 4:55, 7:30, 9:55; Fri-Tues, 12:05, 2:35, 5:05, 7:35, 10:05. Book of Shadows: Blair Witch 2 Wed-Thurs, 11:30a, 12:40, 1:40, 2:50, 3:50, 5, 6, 7:10, 8:10, 9:25, 10:30; Fri-Tues, 11:30, 12:35, 1:40, 2:50, 3:50, 4:55, 6, 7:05, 8:10, 9:15, 10:20. The Contender Wed-Thurs, 1:10, 4:10, 7:15, 10:05. The Legend of Bagger Vance Fri-Tues, 11:55a, 1:20, 2:45, 4:10, 5:35, 7, 8:25, 10. The Little Vampire

Wed-Thurs, noon, 2:20, 4:40, 7:05, 9:20; Fri-Tues, 12:25, 2:40, 5, 7:20, 9:35. Lucky Numbers Wed-Thurs, 12:25, 3, 5:25, 8, 10:25; Fri-Tues, call for show times. Meet the Parents Wed-Thurs, 11:55, 2:35, 5:10, 7:40, 10:10; Fri-Tues, noon, 2:25, 4:50, 7:15, 9:50.

**CINEMA 21** ♯ Chestnut/Steiner. 921-6720. Lucky Numbers Wed-Thurs, 12:10, 2:35, 5:10, 7:40, 10:10; Fri-Tues, 1:30, 4:20, 7, 9:20.

**CLAY** ♯ Fillmore/Clay. 352-0810. Billy Elliot Fri-Tues, 2:15, 4:45, 7:20, 9:55 (also Fri-Sun, 11:45a). Two Family House Wed-Thurs, 4:30, 7, 9:30.

**COLMA (METRO CENTER)** ♯ P 280 Metro Center, Colma. (650) 994-2503. Dr. T and the Women Wed-Thurs, 11:30a, 2:15, 5:10, 7:45, 10:20; Fri-Tues, call for show times. Legend of the Drunken Master Wed-Thurs, 11:20a, 2, 4:30, 7:15, 10; Fri-Tues, call for show times. Lost Souls Wed-Thurs, 11:45a, 5:30, 10:40; Fri-Tues, call for show times. Pay It Forward Wed-Thurs, noon, 2:30, 3:30, 7, 8, 10; Fri-Tues, call for show times. Playing Mona Lisa Wed-Thurs, 11:45a, 2:15, 4:45, 7:30, 10:15; Fri-Tues, call for show times. Remember the Titans Wed-Thurs, 11:15a, 2, 4:45, 7:30, 10:15; Fri-Tues, call for show times.

**CORONET** ♯ P Geary/Arguello. 752-4400. The Exorcist Wed-Thurs, noon, 3:30, 7, 10:15; Fri-Tues, call for show times.

**EMBARCADERO CENTER CINEMA** ♯ P One Embarcadero Center, Promenade level. 352-0810. Best in Show noon, 12:30, 2:15, 2:45, 4:30, 5, 7, 7:30, 9:20, 9:50. Billy Elliot Wed-

Thurs, 1, 4, 7, 20, 10. Broken Hearts Club Wed-Thurs, 12:40, 3, 5:10, 7:40, 10:10 (no 7:40 on Wed); also Wed-Thurs, 12:10, 2:30, 4:40, 7:10, 9:30. Requiem for a Dream Fri-Tues, 12:10, 2:30, 5:15, 7:45, 10:15. Two Family House Fri-Tues, 1, 4, 7, 20, 9:45.

**EMPIRE** ♯ P West Portal/Vicente. 661-2539. Charlie's Angels Fri-Tues, 12:45, 3:15, 5:30, 8, 10:15. Meet the Parents Wed-Thurs, 12:20, 2:45, 5:10, 7:35, 10; Fri-Tues, 12:15, 2:45, 5, 7:20, 9:45. Remember the Titans Wed-Thurs, 1, 4, 7, 9:45. Lucky Numbers Wed-Thurs, 12:40, 3, 5:30, 8, 10:15; Fri-Tues, 12:30, 3, 5:15, 7:40, 10.

**FOUR STAR** Clement/23rd Ave. 666-3488. Croupier Wed-Thurs, 12:30, 4:10, 7:50; Fri-Tues, 2, 5:45, 9:35. Girlfight Wed-Thurs, 2, 6; Fri-Tues, noon, 3:50, 7:40. A Hero Never Dies (starts Wed/8). Nurse Betty Wed-Thurs, noon, 4, 8; Fri-Tues, noon, 3:40, 7:30. One Wed-Thurs, 2:20, 6; Fri-Tues, 2:05, 5:55, 9:40. Psycho Beach Party Wed-Thurs, 9:55. The Triad Zone Wed-Thurs, 9:40.

**GALAXY** ♯ Sutter/Van Ness. 474-8700. Bedazzled Wed-Thurs, 11:15a, 12:45, 1:45, 7, 8, 9:15, 10:15; Fri-Tues, call for show times. Playing Mona Lisa 11a, 1:30, 7:15, 9:45; Fri-Tues, call for show times. A Time for Drunk Horses Wed-Thurs, 11:15a, 1:45, 7, 9:15; Fri-Tues, call for show times.

**KABUKI 8** ♯ P Post/Fillmore. 931-9800. Call theater for Fri-Tues shows and times. Book of Shadows: Blair Witch 2, Bamboozled, The Contender, The Legend of Bagger Vance, Little Vampire, Meet the Parents, Playing Mona Lisa, The Yard.

**LUMIERE** & ♯ P California/Polk. 352-0810. Burlesk King Fri-Tues, 4:50, 7:20, 9:45 (also Fri-Sun, noon, 2:20). Nightmare Before Christmas 5:20, 7:15, 9:15 (also Fri-Sun, 12:45, 2:50). Sasayaki Wed-Thurs, 5, 7:20, 9:45. Urbana 5:10, 7:30, 9:50 (also Fri-Sun, 12:10, 2:40).

**METREDN** & Fourth St/Mission. 369-6200. Call theater for Fri-Tues shows and times. Bedazzled, Book of Shadows: Blair Witch 2, The Contender, Cyber World, The Exorcist, Fantasia 2000, The Legend of Drunken Master, Lost Souls, The Little Vampire, Lucky Numbers, Meet the Parents, Remember the Titans, Pay It Forward, Playing Mona Lisa, Siegfried and Roy: The Magic Box, Wild California.

**METRO** Union/Webster. 931-1685. Pay It Forward 1, 4, 7, 10.

**1000 VAN NESS** & ♯ P 1000 Van Ness. 931-9800. Call theater for Fri-Tues shows and times. Almost Famous, Book of Shadows: Blair Witch 2, The Contender, Dr. T and the Women, Legend of the Drunken Master, The Little Vampire, Lost Souls, Loving Jezebel, Lucky Numbers, Meet the Parents, Pay It Forward, Remember the Titans.

**OPERA PLAZA** & ♯ P Van Ness/Golden Gate. 352-0810. An Affair of Love Wed-Thurs and Mon-Tues, 3, 5:30, 7:50; Fri-Sun, 1:30, 4:30, 7:30, 9:50. Place Vendome Wed-Thurs and Mon-Tues, 2:30, 5, 7:30; Fri-Sun, 1, 4, 7, 9:30. Sasayaki Fri-Sun, 1:10, 4:10, 7:10, 9:20; Mon-Tues, 2:40, 5:10, 7:20. Tao of Steve Wed-Thurs and Mon-Tues, 2:50, 5:20, 7:40; Fri-Sun, 1:20, 4:20, 7:20, 9:40. The Wolves of Kromer Wed-Thurs, 2:40, 5:10, 8.

**PRESIDIO** ♯ Chestnut/Scott. 922-1318. Bedazzled Wed-Thurs, 12:50, 2:55, 5:05, 7:15, 9:25; Fri-Tues, 12:50, 3, 5:10, 7:30, 9:50.

**ST. FRANCIS** Market/Sixth St. 362-4822. Call theater for shows and times.

**STONESTOWN** & ♯ P 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. Bedazzled Wed-Thurs, 1:30, 4:15, 7:15, 10; Fri-Tues, call for show times. Pay It Forward Wed-Thurs, 1, 4, 7, 10; Fri-Tues, call for show times.

**VOGUE** ♯ Sacramento/Presidio. 221-8183. Stardom Wed-Thurs, 2, 4:30, 7, 9:30; Fri-Tues, call for show times.

**WORLD THEATER** & Broadway/Columbus. 391-1393. Call theater for shows and times.

### Oakland

**GRAND LAKE** & ♯ P 3200 Grand, Oakl. 452-3556. Book of Shadows: Blair Witch 2 1, 3, 6, 8:15, 10:15. Meet the Parents noon, 2:30, 5, 7:30, 10. Pay It Forward 12:45, 3:45, 7, 9:45. Remember the Titans 1:15, 4:15, 7:15, 9:30.

**JACK LONDDN CINEMA** 100 Washington, Jack London Square, Oakl. 433-1320. Bamboozled 12:55 (Fri-Tues, 12:45), 4:15, 7:30, 10:40. Bedazzled Wed-Thurs, 11:15a, 1:45, 4:10, 7:05, 9:40; Fri-Tues, 11, 1:30, 4:10, 7:05, 9:40. Best in Show 11:45a, 2:15, 4:45, 7:20, 9:45. Charlie's Angels Fri-Tues, 11:20a, 1:50, 4:20, 7, 9:30. The Contender Wed-Thurs, noon, 3:30, 7, 10:10. The Ladies Man Wed-Thurs, 11:50a, 2:30, 5, 7:45, 10:15. The Legend of Bagger Vance Fri-Tues, 10:45a, 1:45, 4:45, 7:45, 10:45. Lucky Numbers 11:20 (Fri-Tues, 11:25), 1:50 (Fri-Tues, 2:05), 4:30, 7:15, 9:50. Meet the Parents 11:10a, 2, 4:40, 7:20, 10:05. Pay It Forward 11:05, 1:55, 4:50, 7:40, 10:30. Playing Mona Lisa Wed-Thurs, 11:30, 2:10, 4:55, 7:35, 10:10. Remember the Titans 11a, 1:40, 4:25, 7:10, 9:55.

**PARKWAY** 1834 Park, Oakl. 814-2400. Almost Famous Fri and Mon, 6:30, 9:15; Sat-Sun, 6, 9. Girlfight Wed, 6:30. The Exorcist Wed, 9:15; Fri-Mon, 7. Legend of the Drunken Master Fri-Tues, 9:45. Neptune's Daughter Tues, 7. Night of the Living Dead Tues, 6:30. Nurse Betty Wed-Thurs, 7. The Original Kings of Comedy Wed-Thurs, 9:45. Rocky Horror Picture Show Sat, midnight. West Side Story Thurs, 8.

**PIEDMONT** ♯ Piedmont/41st St, Oakl. 843-3456. Billy Elliot Fri-Tues, 4:15, 7, 9:35 (also Sat-Sun, 1:40). Contender 4, 6:45, 9:20 (also Sat-Sun, 1:20). Dr. T and the Women Wed-Thurs, 4:15, 7, 9:35. Nurse Betty Wed-Thurs, 4:30, 7:15, 9:35. The Yards 4:30, 7:15, 9:45 (also Sat-Sun, 2).

### Berkeley area

**ACT I AND II** ♯ P Center/Shattuck, Berk. 843-3456. Best in Show Wed-Thurs, 5, 7:30, 9:40; Fri-Sun, 12:30, 2:50, 5:10, 7:30, 9:45; Mon-Tues, 5:10, 7:30, 9:45. Dancer in the Dark Wed-Thurs, 5:20, 8:20. Requiem for a Dream Fri-Tues, 5, 7:15, 10 (also Fri-Sun, 12:20, 2:40).

**ALBANY** & ♯ 1115 Solano, Albany. 843-3456. Billy Elliot Wed-Thurs, 4:15, 6:45, 9 (also Fri-Sun, 1:45). Dancer in the Dark Fri-Tues, 5, 8 (also Fri-Sun, 2). Two Family House Wed-Thurs, 4, 6:30, 8:45.

**CALIFORNIA** ♯ P Kirtledge/Shattuck, Berk. 843-3456. Bamboozled 2:30, 5:30, 8:30. Meet the Parents 2, 4:30, 7:15, 9:35. Nurse Betty 2:20, 4:40, 7, 9:20.

**ELMWDDD** 2966 College, Berk. 649-0530. Call for Fri-Tues shows and times. Chicken Run Wed-Thurs, 5. Gladiator Wed-Thurs, 8:35 (also Wed, 2:10). High Fidelity Wed-Thurs, 4:45, 9. Saving Grace Wed-Thurs, 7 (also Wed, 2:50). Space Cowboys Wed-Thurs, 7:05 (also Wed, 2:45). Tao of Steve Wed-Thurs, 5:10, 9:35. Woman on Top Wed-Thurs, 5:10, 9:35 (also Wed, 12:50).

**EMERY BAY** & ♯ P 6330 Christie, Emeryville. 420-0107. Bedazzled Wed-Thurs, 12:15, 2:50, 5:20, 7:50, 10:10; Fri-Tues, call for show times. Book of Shadows: Blair Witch 2 Wed-Thurs, 11:15, 2, 4:45, 7:30, 10; Fri-Tues, call for show times. The Contender Wed-Thurs, 10:50a, 1:40, 4:30, 7:20, 10:20; Fri-Tues, call for show times. Ladies Man Wed-Thurs, 11a, 1:15, 3:30, 5:45, 8, 10:15; Fri-Tues, call for show times. Legend of the Drunken Master Wed-Thurs, 11a, 1:30, 4:10, 7:15, 10; Fri-Tues, call for show times. Lucky Numbers Wed-Thurs, 11:30a, 2:15, 5, 7:45, 10:30; Fri-Tues, call for show times. Meet the Parents Wed-Thurs, 10:55a, 1:30, 4:15, 7, 9:45; Fri-Tues, call for show times. Pay It Forward Wed-Thurs, 10:55, 1:45, 4:40, 7:40, 10:40; Fri-Tues, call for show times. Playing Mona Lisa Wed-Thurs, 10:50a, 1:20, 4, 7:10, 9:50; Fri-Tues, call for show times. Remember the Titans Wed-Thurs, 11:40, 2:20, 5:10, 8:10, 10:45; Fri-Tues, call for show times.

**OAKS** & ♯ 1875 Solano, Berk. 526-1836. The Contender 7, 9:40 (also Sat-Sun, 1, 4). Dr. T and the Women Wed-Thurs, 7:15, 9:45; Fri-Tues, 9. Sound and Fury Fri-Tues, 7:15 (also Sat-Sun, 1, 4, 5).

**ORINDA** & ♯ 4 Orinda Theater Square, Orinda. 254-9060. Best in Show Wed-Thurs, 6, 8, 10; Fri-Tues, call for show times. Dr. T and the Women Wed-Thurs, 6:45, 9:30. The Legend of Bagger Vance Fri-Tues, 7, 9:45 (also Sat-Sun, 12:30, 3:45). Pay It Forward Wed-Thurs, 7, 9:45; Fri-Tues, 6:30, 9 (also Sat-Sun, 12:15, 3).

**SHATTUCK CINEMAS** & ♯ 2230 Shattuck, Berk. 843-3456. Almost Famous 1:20, 4:10, 6:50, 9:40. The Broken Hearts Club 1:55, 4:25, 7:20, 9:30 (Wed-Thurs, no 1:55 or 7:20). Girlfight Wed-Thurs, 1:15, 4:05, 6:45, 9:35; Fri-Tues, 4:05, 8:50. The Ladies Man Wed-Thurs, 1, 3:10, 5:20, 7:30, 9:50; Fri-Tues, 1:45, 6:45. The Little Vampire 12:45, 2:50, 5, 7:10, 9:20. Loving Jezebel Wed-Thurs, 12:50, 3, 5:10, 7:45, 10. Nightmare Before Christmas Fri-Tues, 1, 2:55, 4:50, 6:45, 8:40. Pay It Forward 1:25, 4:15, 7, 9:45. Place Vendome 1:35, 4:20, 7:15, 9:55. Remember the Titans 1:10, 3:50, 6:30, 9. Saving Grace Wed-Thurs, 1:55, 7:20. Two Family House Fri-Tues, 1:40, 4:30, 7:25, 9:50. The Yards 1:30, 4, 7:05, 9:25.

**UA BERKELEY** ♯ 2274 Shattuck, Berk. 843-1487. Bedazzled Wed-Thurs, noon, 12:45, 2:40, 4:25, 5:15, 7, 8, 9:25, 10:25; Fri-Tues, call for show times. Book of Shadows: Blair Witch 2 Wed-Thurs, 12:15, 2:30, 4:55, 7:15, 9:45; Fri-Tues, call for show times. The Exorcist Wed-Thurs, 3:30, 10:05; Fri-Tues, call for show times. Legend of the Drunken Master Wed-Thurs, noon, 2:20, 4:50, 7:20, 9:50; Fri-Tues, call for show times. Lost Souls Wed-Thurs, 12:30, 7:30; Fri-Tues, call for show times. Lucky Numbers Wed-Thurs, 12:05, 2:35, 5:10, 7:45, 10:25; Fri-Tues, call for show times. Playing Mona Lisa Wed-Thurs, 12:30, 3, 5:30, 8:05, 10:20; Fri-Tues, call for show times. ♣



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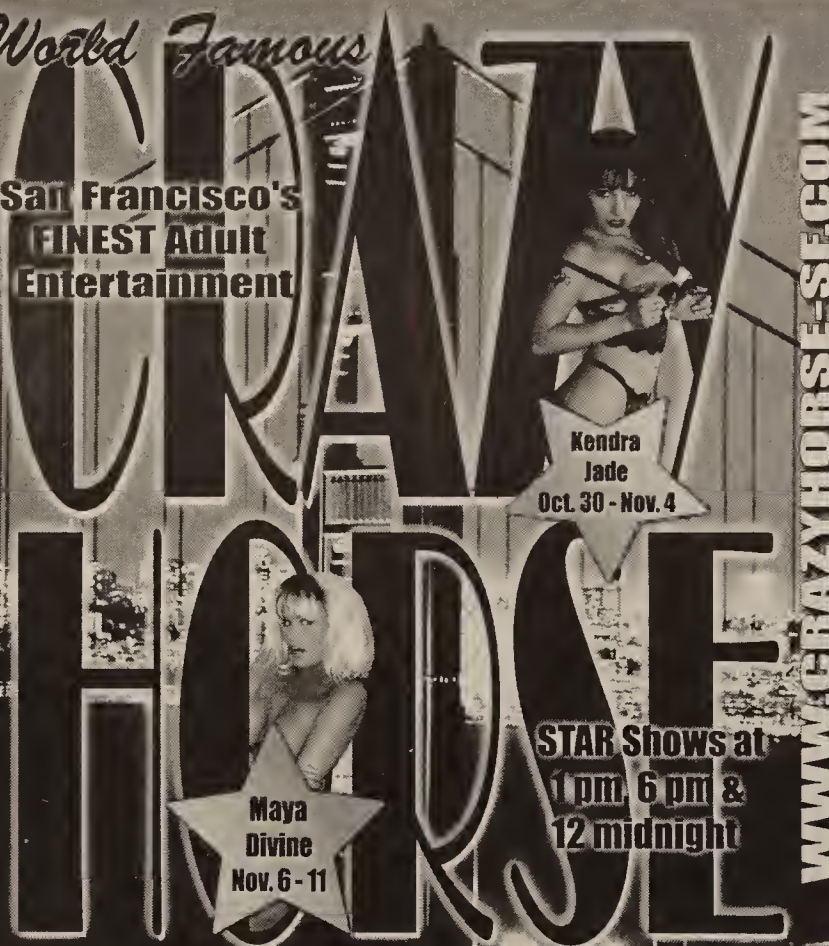
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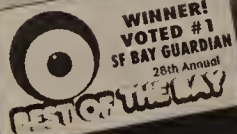
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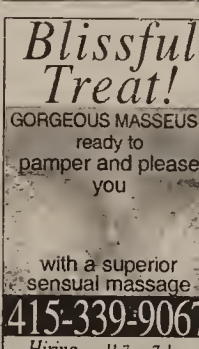
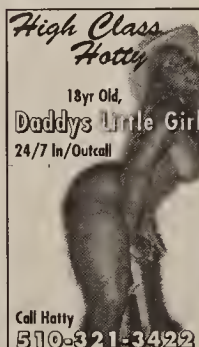
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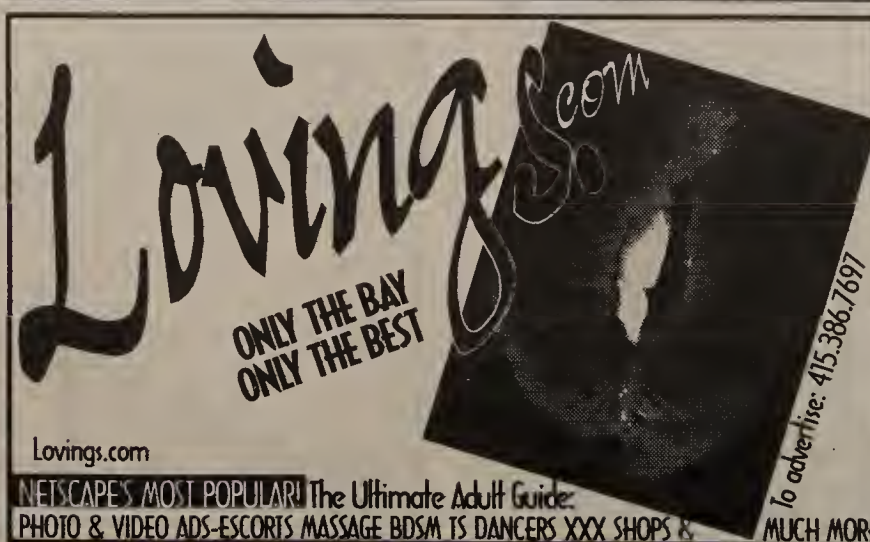
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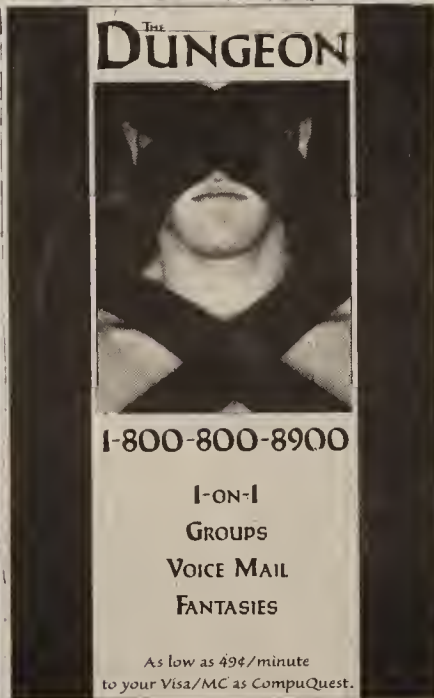
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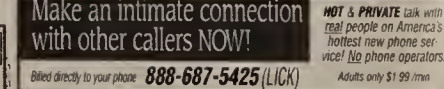
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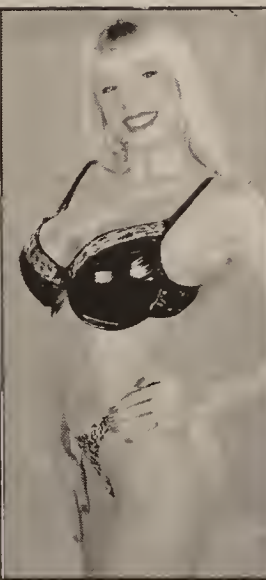
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## WOMEN SEEKING MEN

I'm a 23 yr. old, Hispanic female, 5'6" & 125-130 lbs. with long, brown hair & green eyes. I'm looking to speak only with Hispanic males between 20-35 yrs. of age & who are possibly into the old school scene. If you're interested & this describes you, leave me a message. **Box 9665.**

This is Gemini. I'm a 22 yr. old, 5'5" & 147 lb., African-American female with a medium-brown complexion, brown eyes & short, brown hair by choice. I'm outgoing, down-to-earth & very spontaneous. Yes, I do have a job. I'm a childcare provider. If I'm not working on the weekends, I'm in the studios. I'm finishing up a demo I've started. If I'm not there, I'm working out. If you like what you see, send me a message. **Box 9411.**

I'm a 23 yr. old, black female looking for a sexy, biker guy. If you're interested, leave me a message. **Box 5656.**

I'm a very alive, contented, 46 yr. old woman. I'm very, attractive. I'd love to meet a man who's very attractive, in good shape & #1, a musician. I play guitar & I'm a good singer. I'd love to find someone who can jam with me musically. If you don't do that, country guys would be fine as I also ride horse & love camping in the mountains. **Box 3178.**

I'm a sexy, black female looking for a cute, sexy guy. If you're smart, know what you want & you have good self-esteem, leave me a message. **Box 5848.**

I'm a 20 yr. old, Mexican-Spanish female standing 5'6" with long, auburn hair, hazel eyes & a very light complexion. I'm looking for somebody to talk to & have fun with. My hobbies are going to raves, clubs, dancing, camping & anything to have fun. I'm looking for someone very open-minded & trustworthy. **Box 9010.**

## MEN SEEKING WOMEN

I'm a 22 yr. old, African-American male standing 5'11" at 190 lbs. I'm down-to-earth, outgoing & spontaneous. I'm just looking for someone cool to hook up with & go out on a couple of dates. We'll get to know each other better & possibly develop into something further. I'm an entrepreneur & am trying to start my own studio. If you like what you see, hit me up. **Box 9126.**

This is Carlos. I'm a 24 yr. old, Hispanic male standing about 5'7" at 162 lbs. with a good figure & live in Sacramento. I work doing construction. I like very outgoing, open-minded, well-educated women between 18-45 yrs. of age who have a lot of experience & can possibly teach me something new. I know how to cook & like a woman who can also cook. I also enjoy movies & listening to R&B, a bit of rap & a lot of oldies. If you like what you see, leave me a message. **Box 9037.**

My motive is to get into a relationship with a single woman. I'm an honest, thoughtful person & employed full-time in San Jose. I'm an Asian male who stands 5'11" tall at 175 lbs. with a brown complexion. I am in good shape. I'm willing to do whatever it takes to keep a relationship going. **Box 9052.**

I'm good-looking, Puerto Rican, 22 yrs. old, a college student & live in Concord. My type of girl is attractive, likes to have fun & loves to go places. She's also a good communicator who can be there for me as I'd be there for her. If you want to know more, holler. **Box 5867.**

My name's Jeff. I'm a very good-looking, attractive, 5'9" & 170 lb., 33 yr. old, single, white male in search of an attractive, good-looking, sexy female. A little on the wild side wouldn't hurt. **Box 8130.**

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**WARMHEARTED, ATTRACTIVE**  
Slim, 5'6", Asian female over 30 seeking educated White male 40-50 over 5'8". Be responsible, financially stable, sensitive. Serious only!  
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**BLACK FEMALE**  
seeks PWM or PAM for beneficial relationship of convenience, open-minded, non-possessive type, small equipment preferred. Please know how to act like a gentleman.  
#6082 (12/25/00)

**BLUE COLLARS AND UNIFORMS**  
I can't resist 'em! Active green-eyed, blonde haired 36 year old boxing fan seeks SWM/SHM 28-40 for casual dating.  
#6094 (12/25/00)

**VERY ATTRACTIVE SWF**  
Redhead, full-figured and curvy but fit, amateur dancer (hip-hop and Brazilian). Warm, happy person seeks SBM for dating and??? Let's explore possibilities.  
#6176 (12/25/00)

**EROTIC EXPLORATION**  
tantic, whatever, open-minded. Fit, pretty, successful semi-Asian, no vices, 5'10s, bag-gage, happy, fun, sane, medium, tall SWM 38-48 submissive, switch ok. LTR, playful.  
#5515 (11/15/00)

**ISO MILLENNIUM MAN**  
of color, intellectual, traditional, urban gentleman who loves Salsa, R&B, world beat, good food, movies, walks. I'm exotic, sensual, romantic, chubby. Latina.  
#6107 (12/25/00)

**SINGLE ASIAN FEMALE**  
48 years old, brown eyes, long hair, petite seeking SWM 48-60, intelligent, playful for LTR.  
#5701 (11/21/00)

Want to be a sugar daddy? 19 year old girl seeking generous male to give me what I want. Spoil me, I am worth it and love good things.  
#6097 (12/25/00)

**SMART, SWEET, SINCERE**  
Sorta sexy blonde San Francisco widow desires WPM 49 plus. Share: fine dining, home cooking (mine, ours), barbecues (yours), city culture, arts (I do, do you?), outdoors, stimulating conversation, new intimacies. Maybe forever...  
#6191 (12/25/00)

**BEAUTIFUL GREEN EYES**  
Slender, pretty, petite, sensual SWF, 44, 5'3", 108 lbs., runner, writer, lawyer, passionate, loves arts, nature, animals, psychological sophistication, serenity. Seeks athletic, graduate degreed, gentle articulate SWM 42-50 who is witty, communicative, nature-loving, open to marriage and family.  
#6147 (12/25/00)

## AD OF THE WEEK

### BERKELEY'S BEST KEPT SECRET

Fit, fun, SW doctorate student, 30s seeks SM, 35-45, intelligent, emotionally mature, fit, financially secure, sense of humor, monogamous relationship.  
Our AD OF THE WEEK advertiser will receive a gift certificate for dinner for two (up to \$75 value) at Moss Beach Distillery, Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650)728-0220.



Respond to this ad NOW!  
#6201 (12/25/00)

## Very warm, attractive,

artistic, intelligent woman seeking brave, funny man, 34-50 to build beautiful life, family. I'm 5'7", Mediterranean looks, slim, bilingual, lived outside US, love culture, wilderness, community, children. Foreign born, fine, race open.  
#6226 (12/25/00)

**REFLECTIVE, ROUSING REDHEAD**  
Approachable SWF, 5'4", very attractive, humorous, honest, fit, fun, lovable. I enjoy my home life, walks, being outdoors, antiquing, conversation, laughing, music, movies. You are 45-60, over 5'7", N/5, no heavy drinkers.  
#6136 (12/25/00)

**HELLO**  
Are you an honest, loving, caring, no vices SWM, tall 5'6-6'7"? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR.  
#5475 (12/07/00)

**POLITICALLY PROGRESSIVE WRITER**  
seeks long term relationship with stable man 45-52 approximately. My interests include health care, advocacy, film, art and literature, my favorite authors are Grace Paley, E.E. O'Connor and Paul Auster.  
#6166 (12/25/00)

**SUGAR DADDY???**  
Me: mature, intelligent, young, 58F. You: SM, under 50, wealthy, handsome, generous, take me shopping weekly and assist me financially.  
#6070 (12/25/00)

**TWENTY-SOMETHING SF**  
Intellectual, inquisitive, literary, music lover and Catholic seeking SM, 25-35, with established spiritual practice, artistic bent, European flair, internal equilibrium and a desire for substance. Vegetarian preferred.  
#6320 (11/16/01)

**EXPLORE THE WORLD**  
inside and outside, with me. 43 year old SWPF seeks funny, educated, intelligent SWPM for sexual/sensual explorations, mutual personal growth, psychologically minded communication, depth, intimacy. Enjoys movies, theater, Bay Area adventures, nature and tropical travel.  
#6119 (12/25/00)

Progressive seeks same. Leftist writer/activist seeks intelligent educated men who want to change the world for intellectual stimulation and fun, exploring new ideas, places.  
#5700 (11/21/00)

**AFFECTIONATE, PASSIONATE**  
BF seeks trustworthy, classy, handsome, White professional with great values, is 5'10", 46-54 years old. Me: very attractive, homeowner, sophisticated, upbeat, sweetheart, positive attitude.  
#6231 (12/25/00)

**KIND AND CHARMING**  
man of integrity, mindfulness and passion (35-55) sought for fun, friendship and possible LTR by attractive, funny, eclectic WF (young 49), 5'7", 135 lbs., who enjoys all good music (blues to opera), dining out, extensive foreign travel, dancing, sports, movies, nature, yoga, massage, exercise and sharing humorous, peaceful and intense (but space-respecting) interpersonal experience.  
#6220 (12/25/00)

**POETIC CHAMPION**  
Very pretty, slender, sensual, SJF, 44, eloquent, animal/nature lover, athletic, broadly educated. Seeks attractive, graduate degreed, athletic SWM, 40-50, with integrity, is articulate, romantic, open to a family.  
#6146 (12/25/00)

**TEEN ISO SUGARDADDY**  
Have nice car? Have a big house? Have a bigger heart? Lots of love and no one to share it with? I'm perfect for you!  
#6159 (12/25/00)

**FRIENDSHIP TOWARD COMMITMENT**  
Black female, N/5, N/OR, looking for Black male 35-47. Serious and understanding for friendship toward commitment. Be talkative, mature and respectful.  
#6219 (12/25/00)

**BEAUTIFUL, BLACK AND BRAINY**  
Adventurous and confident chocolate babe (35, 5'5, 125) seeks ultimate partner in crime for hiking, travel, salsa/jazz, ethnic dining, movies and laughing! My tall, dark and handsome guy (ANY race) is: spiritual, goal oriented, athletic, a great communicator and loves strong women.  
#5761 (11/21/00)

**LAST CALL!**  
If you are 60 and up, sane, together and still believe in love and miracles, this pretty, tall, blonde lady of international background is waiting for one more chance for happiness. Please call.  
#6321 (1/16/01)

**VERY ATTRACTIVE SWF**  
Redhead, full-figured and curvy but fit. Warm, happy person. Amateur dancer (hip-hop and Brazilian) seeking SBM for dating and??? Let's explore possibilities.  
#6165 (12/25/00)

**CUTE FREAK LOOKING**  
for goth/industrial boy for friendship and? Must like clubs and dancing. No posers, ego maniacs, or head games please.  
#6208 (12/25/00)

**JAZZY, SWEET, PETITE**  
Fun, 50+, PJF seeks easygoing, playful, intelligent, jazz-loving "menssch" to share conversations, travel, movies and the arts. Let's make beautiful music together. N/5 only.  
#6115 (12/25/00)

**SINGLE, DIVORCED ASIAN**  
female, 30-something, 5'4", 115 lbs., likes music, movies, dining out, reading, hiking seeks SW/AM, financially secure 40-50 for long term relationship.  
#5306 (11/22/00)

**WHO LOVES COOL**  
BLACK WOMEN? BF, 25, wants to know. If you're a "beautiful" man that loves BF, let's talk. Race totally unimportant. 27 and up.  
#6180 (12/25/00)

**FIT ASIAN**  
Professional with looks and substance seeks lifetime partner in a successful, non-smoking, DWPM, fit, 40s and ready for a meaningful future.  
#4657 (11/16/00)

**MIB MALE IS BLACK**  
I am seeking an African male who is 6 feet and over, professional, 37-43 years old, honest, loves the arts, and enjoys traveling.  
#6172 (12/25/00)

Be tall, intelligent, caring, romantic, 39-49. I'll be tall, slender, gorgeous, leggy, busty with dark hair and eyes, kind, funny, very independent.  
#5924 (12/12)

## Credit Card DIRECT

Call 1-877-337-3292 toll-free and charge your call to your credit card. No 900-number charges will be billed to your phone. Simply pay \$1.99 per minute billed to any Mastercard, Visa, or American Express.

## Letter Responses

Ads that end with a ♡ symbol may be answered by mail. Send your stamped & sealed letter in a separate envelope to: **Connections**, 520 Hampshire Street, San Francisco, CA 94110-1417. It will be forwarded to the advertiser.

**MARIN SFO AREA**  
slim, curvy, youthful, SWF, 38 5'6", 129 lbs., auburn/brown, outdoorsy, also loves skirts/high heels, no kids seeking accomplished, outgoing, open-minded, fun-loving, dependable SWM under 60.  
#6087 (12/25/00)

**ISO A MATURE**  
independent, educated, young 64 to 65 year old gentleman preferably tall (6'2") no alcohol, drugs. Seeking long term relationship with someone interested in ballroom dancing and theatre.  
#5066 (11/22/00)

**BROWN SUGAR**  
Southern belle, elegant, available, desires to meet tall, distinguished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing. N/5, N/ Dr, N/D. Disease free. Must be marriage minded enjoy life and grow old together in our Golden Years.  
#5065 (11/22/00)

**TWO BLONDES**  
One tall, one petite, both fit and attractive ISO gentlemen for double dating. We are seeking you and a friend, in your 50s for evenings consisting of fine wine, good food, interesting conversation and good times!  
#5740 (11/21/00)



Feminine, attractive, Latina, 30, successful business owner, romantic seeks single White or Latin female with sense of humor, independence and enjoys music and conversation.  
#6315 (1/16/01)

**ATTRACTIVE, FUN, SWEET**  
late 30s writer, poet, loves furry creatures, funny, well spoken, smoker likes quiet week-ends, cafes, and short trips.  
#6046 (12/25/00)

**ATTRACTIVE, FEMININE**  
SWPF 35, fit seeks same only for fun and doing what comes naturally. No emotional, physical, financial hang-ups, smokers. I won't disappoint you.  
#6133 (12/25/00)

Pleasure Seeking Butch Dyke ISO high femme who takes what she wants. You be over 30, fun-loving and into exploring more than Macy's. Me: novice Top into sexual expression. Let's see if the chemistry is there!  
#6340 (1/16/01)

**PRETTY PUERTO RICAN**  
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. 50 let's talk.  
#6185 (12/25/00)

**MAKE A DIFFERENCE**  
together. GF, 42, seeks volunteer partner for the holidays. Together let's do something else and make the holidays meaningful.  
#6108 (12/25/00)

**2C2E**  
(Too complicated to explain) Bi African American F, 24, 150 queer F, 18-30, quirky, educated, goody, poetic, Scorpio. fiercely straddling many cultures...  
#6118 (12/25/00)

**LET'S COME TOGETHER!**  
GBF seeks gay or bi women visiting California. Add an exotic encounter to your trip. Let's come together!  
#6132 (12/25/00)

**FRANCOPHONE DYKES!**  
Nous sommes un groupe de lesbiennes francophones qui se retrouvent autour d'activités mensuelles. Rejoins-nous sur notre liste email! Parlons Français!  
#6157 (12/25/00)



**SWGM IN SO. OREGON**  
6'4", 33, 195lbs., medium build, bottom with lady likes buns; long, attractive legs, attractive, seeks dominant top wanting sex all night!  
#6072 (12/25/00)

**BOYISH GUY 4**  
H older guy, GWM, 25, blonde/blue, 6', 160 lbs., VGL, ISO GWM, 35-50 6' and under, fit, hairy, masculine, real and healthy for potential LTR. Sweeter the better.  
#6156 (12/25/00)

**HOT, HUNG, MASCULINE**  
Italian top man wants Black, Asian and Latino guys to "get off" with be masculine, in shape and under 45. Top or bottom.  
#6169 (12/25/00)

**WINTER IS HERE**  
Hot Asian, 36, 5'6", 125# would like to enjoy indoor recreation with healthy, good-looking White male 30-50.  
#6238 (12/25/00)

I want to join "massage mates" organization. Smooth, athletic, attractive Asian male is interested in receiving, firm, full-body erotic massages. Day times best, flexible.  
#6330 (1/16/01)

**PLAYMATE**  
30 year old GAM, 5'10", 160 lbs., muscular, smooth body wants to meet other hot, muscular guys under 30 years old. All races and bi welcomed.  
#6314 (1/16/01)

— A USA ORIGINAL MOVIE —

Even USA Network realizes election night needs a little coverage.

**CHIPPENDALES MURDER** BASED ON A TRUE STORY **TUESDAY, NOVEMBER 7TH AT 9PM** **USA NETWORK**

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# c GUARDIAN nnections

**RESPOND! Call 1-900-328-0133.**  
You must be age 18+. Calls cost \$1.99/min. billed to your phone OR  
**USE YOUR CREDIT CARD 1-877-337-3292.**



**MEN SEEKING MEN**

**SIZE QUEEN SEEMS**  
ass master for LTR. Must be WM, 40-50, healthy, HIV, good grooming and intellectually stimulating a plus. I'm GHM, 38, handsome, hung, 5'6", 145 lbs., HIV bottom.  
#6190 (12/25/00)

**SENIOR GWM**  
5'7", 130 lbs., looking to give expert service to verbally dominant topman, height/weight proportionate.  
#6084 (12/25/00)

**CURL UP WITH ME**  
Tall, slim, handsome, masculine, versatile. 27 seeks cute, slim, butch, versatile 20-35 for cuddling, kissing, conversation and erotic massage.  
#6103 (12/25/00)

**BROTHERLY LOVE**  
Cute, young, boyish 25 years old, musician, artist and DJ with an enlightened mind and spiritual soul. Eclectic interests, inspired by nature. Looking for an older brother type under 40 for adventure and affection, who can get past the fact that I am HIV+.  
#6186 (12/25/00)

**A BIG MAN FOR YOU**  
Hugs and kisses come first. LTR. Me: attractive oral topman, 50, 6'5", 350 lbs. You: attractive, GM, 21-40, slim.  
#6228 (12/25/00)

**"LATIN LUST"**  
I'm 30, 5'11", slim, Puerto Rican man. You must be 25-40, masculine, hot! Gay preferred but not opposed to bi-curious. Wanna play?  
#6095 (12/25/00)

**CUM ADDICT**  
exchanges creative cocksucking for swallowing your heavily spiced loads! Stiff dick/thick creamy sperm translate into blow job extraordinaire anytime 24/7.  
#6140 (12/25/00)

**ORAL BUDDY WANTED**  
Mature, grounded SGWPM, 50s, HIV-, smoker, non-gym, 6", 200lbs., average cut tool, looking for 5GM with cut tool for oral servicing and dating.  
#6203 (12/25/00)

**ARTIST/MUSICIAN**  
In search of soulmate. African American male 40s looking to meet male 30-49 for friendship, dating. Possible LTR.  
#6194 (12/25/00)

**CALL ME**  
names while I provide oral service. Masculine divorced trim WM, 43 needs a 5LM straight or bi guy to give me orders.  
#6079 (12/25/00)

**FILIPINO BOY**  
21, 5'5", 120, smooth, clean, honest, romantic. You: 21-45, masculine, clean into serious relationship.  
#6143 (12/25/00)

**NO HASSLE ORAL**  
action for any age 80k men or guys with excessive black bush hair, mid-week days by hungry WM, 45, discreet, hot mouth.  
#6120 (12/25/00)

Bi WM seeks well endowed men who need discreet sexual relief on a regular basis. Your pleasure is my pleasure.  
#6339 (1/16/01)

**LIGHT COMPLETED MAN**  
48-60, terminal, I will compensate you in this time of transition.  
#6217 (12/25/00)

GAM, 52, good-looking, caring, affectionate, slim, healthy, 5'7" is looking for an older GWM, for possible relationship. No smoking, no drugs.  
#6329 (1/16/01)

**EAST INDIAN MEN**  
GWM, 33, 5'7", 148 lbs., br/br, good shape, HIV-, straight acting. Wants to meet Indian man in good shape, 28-35 for friendship.  
#6348 (1/16/01)

**MR. DISCRETION**  
offers X video and relief to men over 40. No reciprocation expected. No voicemail or pagers. Oakland area. Husky build, mustache A+. Sincere.  
#6181 (12/25/00)

**DOWN ON YOUR KNEES!**  
Attractive, slim MWM ISO bi or straight man who would love to perform orally on me. My wife does not like to suck. Slim and Asian a plus.  
#6139 (12/25/00)

Bi/Married Male seeks same, Bi or 8i curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors.  
#6214 (12/25/00)

**STR8? GR8!**  
Getting your best blow job ever won't turn you gay! You'll love shooting more for this expert cocksucker who maximizes/swallows your loads! #6141 (12/25/00)

**SILICON VALLEY GUY**  
5'9", brown/brown, hairy chest, 180-200lbs, would like to meet very hairy other guys for fun, romance and friendship. No fats over 250lbs or convicts. Drop me a line at PO 80X 2234 Los Gatos, CA 95031 or leave voicebox message. #6333 (1/16/01)

**FUCK BUDDY WANTED!**  
Sex hat beefy GA 30s ISO hot hung 8+, muscular men any age under 45 for on a regular basis.  
#6229 (12/25/00)

**WILLFUL YOUNG MAN**  
GWM, 27, 6', 170, b/b, into Henry James, renegade cinema, jazz, theater, intellectuals, artists, outsiders, beatniks. You: real thing, 27-36, sensitive.  
#6178 (12/25/00)

**ATTRACTIVE, REGULAR**  
White guy, healthy, fit, 5'6", 155 lbs., green/brown, easygoing personality, professional ready for fun and romance with a similar 35+ year old GWM who is masculine with medium to thick build.  
#6130 (12/25/00)

**NICE BOTTOM**  
for nice top. White, intelligent, 40 seeks intelligent top 30-50. Be my sweet mentor.  
#6317 (1/16/01)

**ARTS AND NATURE**  
Asian, 37, 5'8", 165, healthy, spiritual, nonsmoker. Would like to hike with you, or maybe more.  
#6344 (1/16/01)

**TICKLISH SLENDER**  
Asian man sought by 5WM to be tied and teased! It can be slow and sensual or wild and playful!  
#6114 (12/25/00)

**ON TOP**  
Assertive, straight MWM, 6'2", 195 lbs., ISO a submissive, very oral male who needs a tan, lean muscular body to worship and serve.  
#6086 (12/25/00)

**MEN WITH HAIRY BACKS**  
are a turn on! 5WM would like to give you a good massage. Own place, safe, no reciprocation required. Late afternoons/weekends.  
#6104 (12/25/00)

**SLIM ASIAN**  
Caring WM, young 49, 6'2", 177, HIV-, seeks slim, skinny Asian boyfriend 18-36. White P.O. Box 210202, San Francisco 94121.  
#6302 (1/16/01)



**MEN SEEKING WOMEN**

Exhilarating wit, tall, muscular Italian-American, 35, pleasant features, well endowed dude seeks pretty, shapely, busty woman who likes to laugh. Details later.  
#6125 (12/25/00)

**MOTORCYCLE TRAVEL PARTNER**  
Upscale city architect ready to follow the sun from Alaska to South America. Have plenty of time and new BMW cycle! Seeking wide open spaces type F 21-40, bright, upbeat, easygoing, ready for the ride of her life!  
#6105 (12/25/00)

Carpenter, artist, financially secure but non-maternalistic 5WM 40, 6', 175 lbs., blonde/blue, ruggedly handsome, energetic, very fit, loves film, strange performance, and wilderness, seeks 5F 30-40, playful, intelligent, clear communicator with adventurous mind, to move beyond dating.  
#6319 (1/16/01)

Manland Chinese woman sought by European man. Looking for a Chinese beauty for fun, travel, and LTR. Financially secure physician.  
#6224 (12/25/00)

BiWM, 26, 5'4", fit, well-balanced mix of cuteness, sincerity, passion. Radical politics, intellectuals and underground dance music heads a plus. Let's play. Who are you?  
#6235 (12/25/00)

**DATING RECIPE**  
Mix supportive, monogamous, build, likes reggae, jazz, film, mountains. Seeking attractive, kind, SWF, mid sized with awesome legs.  
#6090 (12/25/00)

**ISO DARK HAired SWF**  
SBM, mid 40s, 5'10", medium build, likes reggae, jazz, film, mountains. Seeking attractive, kind, SWF, mid sized with awesome legs.  
#6090 (12/25/00)

**A MUSE ING**  
Established artist/Prof WM, 40, 5'6", trim, muscular build seeks masterpiece for mutual inspiration and indoor/outdoor adventure. Petite, exotic, fit works of art receive rave reviews.  
#6131 (12/25/00)

**DANCING AND ROMANCING**  
tall, dark and handsome 5BM, 35, 6', 190 lbs., caring, sharing, honest, one woman man seeking single female 23-40.  
#6350 (1/16/01)

**A CHANCE MEETING**  
provides endless possibilities. WW/WM, 50s, 6'1", ISO emotionally available, affectionate SWF late forties/early 50s for dating, friendship, LTR. Let's meet for coffee or lunch.  
#5022 (11/29/00)

**SEEKING MARRIED WOMAN**  
Hands WPM, educated, athletic ISO F for quality time any age, race but no fat.  
#6111 (12/25/00)

**WANTED ASIAN PRINCESS**  
5WM, blonde/blue, 6'2, 215, 32 looking for Asian woman 18-40 who is honest and sincere for long term only. It's the heart that matters.  
#5632 (11/21/00)

**LUSTY, BUSTY, BELLE**  
Sought by retired, considerate, well-educated gentleman in the San Francisco Marina for friendship, fun and romance.  
#6164 (12/25/00)

**DO WHAT YOU WANT**  
Trim, traveled, educated, nice-looking massagist, realize your fantasies/fetishes, safely, carefully. Cross, lighter 80/5M/switch, strap-on, anal, fetish.  
#6311 (1/16/01)

**ROMANCE AND TRAVEL**  
young, wealthy, extremely successful businessman, very handsome, athletic, artistic and romantic 6', 185, blonde/blue seeks beautiful, slim, affectionate 5W/AF under 35 for romance and travel, LTR.  
#6336 (1/16/01)

**LOOKING FOR MARRIED**  
woman. Muscular, attractive 20 y.o., 5WM, looking for married woman that needs to be satisfied. Long nights of erotic and sensual pleasure.  
#6211 (12/25/00)

**ISO DARK HAired SWF**  
SBM, mid 40s, 5'10", medium build, likes reggae, jazz, film, mountains. Seeking attractive, kind, SWF, mid sized with awesome legs.  
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#6336 (1/16/01)

**MEOW?**  
Tomcat, 26 seeks pussycat 21-31. I'm cute, fit, fun, great ass, pretty eyes. I value personality over looks. Let's get frisky. Meow?  
#6123 (12/25/00)

WM, Italian, 47, hopeless romantic, seeks buxom, slightly plump WF, under 45, no kids, for loving LTR, to share laughs, European travel, a mutual interest in music (sax player, song writer), art/photography. I have a wonderful 5F home, self employed, lots of free time and looking for a friend and lover.  
#6318 (1/16/01)

Hungarian man 46, 6'1", 190, intelligent, decent, honest, sensitive, with poor English seeks gentle, patient woman for friendship, outdoor activities and hopefully much more. Please write me.  
#6341 (1/16/01)

Tall, 6'8", 33, DWM professional seeks active nonsmoking female for relationship. Must have a good heart and love garlic, chocolate and children.  
#6126 (12/25/00)

Compassionate, open-minded, sensual, happy, playful 45 year old married AM, seeks friend/lover for hiking, silly conversation, great laughs and more. You be 34-46 and discreet.  
#6204 (12/25/00)

**BILINGUAL/BICULTURAL?**  
Speak Spanish, Portuguese, Italian? Foreign born/educated? Me too. I'm 38 years old, WM, tall, attractive. Seeking a partner to enjoy the experience of more than one culture.  
#6233 (12/25/00)

WM, 44 looking for female. Dancing, dining, walks, baseball games, BBQ's. Would like to meet someone 35-55 for friendship possibly more. Animal lover. N/S, n/d.  
#6077 (12/25/00)

**ART APPRECIATING NICE GUY**  
Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Medium cook, great reservation-maker. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, 30s.  
#4663 (11/11/00)

5WM, 34, French, fit, computer geek without glasses, seeking nice, open-minded woman for fun, friendship and much more.  
#6230 (12/25/00)

**TRUTH IN ADVERTISING:**  
Man, 54, with unusually large capacity for thoughtfulness, kindness, passion seeks woman with same capacities and unusually busty womanly form. P.O. Box 282876, S.F., 94128.  
#6093 (12/25/00)

**FRENCH BORN DWPMM**  
34, 6'3", 150 5PF, 28-38 to share passion for outdoors, conversation, San Francisco and travel to France.  
#5722 (11/21/00)

**LOOKING 4 A CARING**  
lady. SBM, 27, many interests. Seeking female any race, age, for letters, possible LTR. No games. Write R. Smith #K28615 3 COL-250U, CAP, P.O. Box 3471, Corcoran, CA 93212.  
#6142 (12/25/00)

**DO YOU SQUIRT?**  
DWM, 40s, 5'11", will give uninhibited woman full body massage including her G-spot. I'm attractive, lean, personable, disease-free, nice strong hands.  
#6153 (12/25/00)

**MARRIED? FRUSTRATED?**  
Understanding, successful, handsome, fit, discreet, single, super-stud will more than fill your needs. Private, cozy, rendezvous location. Flexible schedule. Full-figure welcome.  
#6206 (12/25/00)

**FREE RADICAL**  
seeks high affinity bond with energetic, organic biomolecule 23-33 into photosynthesis, discovery channel and much more. Call now to gauge electrodynamic potential.  
#6109 (12/25/00)

## skin

an all media exhibit of nudes, erotic, and fetish artwork by 20 local artists

November 2 to December 22

Tues. - Fri., 10am - 1pm, 2pm-6pm

Saturday, Noon-5pm

Reflected Images, 589 Howard St., San Francisco

**Meet the artists as well as fellow art lovers at the connections reception.**



**Nov. 2 from 6-9pm**

Meet art lovers like yourself, view provocative works including those of John U. Abrahamson, Fernando Reyes, and holographic portraits by Bernadette and Ron Olson of some of the world's most beautiful women.

Enjoy the hosted bar, place a FREE 40-word connections ad, complete with FREE voice mail set-up and message retrieval. The only cost to using the Bay Guardian's connections is a few minutes of your time.

# c GUARDIAN nnections

## win skin

Place a FREE 40 word connections ad at the event and be entered into a drawing for a portrait to be done by one of the 20 exhibiting, local artists.



Meet people from all over the Bay Area at one address...



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A new, whole-person approach to online dating

**FREE MEMBERSHIP**  
For a limited time only!

Pearz.



**CREAT CATCH**  
SWM, 6'1", 18S, well-built, muscular bod, 38, looks younger, very sexy, romantic, passionate, intelligent, witty, monogamous with varied interests seeks very attractive, similar female for sharing the diversity that life has to offer from a brief romance to soulmate.  
#6174 (12/25/00)

**ATTRACTIVE, ACTIVE**  
Well traveled professional WM with looks and substance seeks a fit SAF nonsmoking partner for a meaningful future. Please call now.  
#6328 (1/16/01)

Graduate degree, house, port 'oio, longdistance bicycling, rockclimbing, classical and country-western, semi-intellectual, travel. Short, Jewish, S3, 1S pounds overweight, bald spot. Seeks intelligent woman.  
#6152 (12/25/00)

**ARTISTIC TYPE**  
SWM, young 52, intuitive, attractive, slightly offbeat, seeks creatively inclined, reflective, attractive woman whose grace and kindness will be appreciated.  
#5901 (12/12)

Professional, outgoing, playful, fun-loving seeks dynamic, SF for companionship, outdoor activities, dining, and hopefully much more.  
#5988 (12/12)

Let's follow the sun! Upscale city architect has plenty of time and new BMW motorcycle. Seeks wide open space type F 21-40. Bright, upbeat, easygoing, spontaneities, ready to get away!  
#6347 (1/16/01)

**SHY YET HORNY? VIRGIN/SEMI-VIRGIN?** Learn/practice great sex, great orgasms. Explore your secret sexual desires/fantasies. WM well-endowed, very gentle, petite ok. Patient teacher will help you reach your full sexual potential. If you have a virgin girlfriend/sister- that's fine too. Write to: PO Box 423802 San Francisco, CA 94142.  
#5760 (11/21/00)

**SPM, ROMANTIC**  
and very sexual seeking PWF sugarmama for LTR, marriage. I'm intellectual, love dogs, tennis, jazz and rock music, cooking. I pamper, househubbly.  
#6198 (12/25/00)

**DESSERT TIME**  
Be honest. If SF 26-45 misses the ecstasy and pleasure of oral, call this handsome, shy, SM, 48, Discreet.  
#6148 (12/25/00)

The truth is out there. SHM, 35, progressive and old fashioned gentle guy ISO same in girl SWF/SHF.  
#6239 (12/25/00)

**RELOCATING**  
BM seeks female 30-40 for friendship and conversation, dinner, movies. I enjoy jazz, gospel music. Race open, N/S, must have a job.  
#6322 (1/16/01)

**SERIOUS SOUL WORK**  
ISO a life partner for a calm, tender relationship based on spiritual, emotional, sexual exploration, fun, dance, good food, family and community.  
#5333 (11/15/00)

**SAF DESIRED BY**  
SWM, 35 for marriage. Old fashioned, handsome, secure, fit, successful, enjoys dancing, walking, animals, slow romantic, playful, honest. Wants children, all calls returned.  
#6173 (12/25/00)

**HANDSOME ITALIAN AMERICAN**  
man, desires intimate encounters with mature women in their 30s and 60s. Me: 6'3", 170, inshape, athletic, sensual, loves foreplay and posses an immense amount of stamina.  
#6075 (12/25/00)

**HANDSOME AFFLUENT**  
WM, entrepreneur, 48, athletic, traveler into: Tahoe, romance, antiques, epicurean delights, hugs, good friends seeks lady of similar interests.  
#6074 (12/25/00)

**HAVE YOU BEEN**  
Hugged today? Herpes SWPM, 42, Good values nonetheless, kind, funny, intelligent, quiet (at first), normal, ISO S/F: 35-45, in shape, SF resident.  
#6144 (12/25/00)

**INTELECTUAL DOCTOR**  
SWM, 46, 6'2", athletic, young, medical doctor and scientist researcher, great sense of humor. I enjoy books, good conversation, excellent restaurants. You: fun, responsible, safe, enjoy sense of good connection with friends, slender, educated, intelligent. Let's chat.  
#5966 (12/12)

**ORAL DELIGHTS**  
Dark haired woman any race (23-40) sought by European Professional Gentleman 43, 6'3", 210, blue, brown/blonde for mutual oral satisfaction. Call me and tell me what you like.  
#6323 (1/16/01)

**SEEKING WOMAN OVER 60**  
and warmhearted. Under 70, WM, S'8", with spiritual soul, romantic heart, cuddler's mind, massage hands, creative mind (fun, poetry, song)  
#6338 (1/16/01)

**HONEST AND FUN**  
Handsome SM, 43, 5'10", 180, engineer, former model, ISO SF between 33-42, N/S, slim, loving, compassionate, patient, considerate, easygoing for LTR.  
#4012 (11/11/00)

**INTERNATIONAL GUY**  
Witty, leftist, Buddhist, British-accented, 30s, Ph.D. Polyglot globetrotter, slim, dark, long-haired Mediterranean looking, bloody handsome East Indian prince seeks WF, leftist spitfire!  
#5426 (12/06/00)

**SWM, 40 SEEKS**  
any woman with tucking fetish, large women preferably, for fun and frolic, let me entertain you all night long.  
#5946 (12/12)

**RUSSIAN MAN**  
42, seeks kindhearted woman for dating, friendship and hopefully a committed long term relationship. All ladies welcome to call.  
#6091 (12/25/00)

**RELUCTANT HERO**  
seeks Dark Angel to help free his imprisoned heart and defeat the forces of evil. Be female, 30+, and a peaceful warrior.  
#6106 (12/25/00)

**PUNK ROCK & BEBOB**  
Record store owner, world adventurer, 42, looks 32, 6' dark, slim, good looking, passionate WM. Vintage car, black lab. Seek 25-35ish unconventional uninhibited slender spint for live music and ???  
#61SS (12/25/00)

**HANDSOME ARCHITECT**  
36, SWM, highly educated, kind, thoughtful, witty, athletic, 6'1", 180, ISO vvacuous, charming, gentle, pretty SWF or SAF, 28-34 for dating and LTR.  
#6312 (1/16/01)

**EXALTED IN THE 60's**  
Reawaken your soul with this handsome, smart iconoclast. Oidactic interests abound. Great conversationalist. Your sexy intelligent, goodhearted, uninhibited. Be here now.  
#6189 (12/25/00)

You're petite 8F, 35+ into food, music, travel, City, home fun, sports, White boys! I'm good guy, S'7", 140, 48, fit, funny, solid, mentor, worship BFs!  
#6110 (12/25/00)

**MARRIAGE OF CONVENIENCE**  
Student ISO student looking for independent status. No relationship: purely platonic. No one seeking citizenship please.  
#6129 (12/25/00)

**SLAVE WANTED**  
Must be female, very attractive, loyal, obedient, constantly available for sex, run errands for me, answer phone calls, head while driving.  
#6200 (12/25/00)

Attractive law student, classy OBM, 40, 6'1", 198. Seeking a stylish, sensual, S/O/WF, 5'6"-S'10", 26-40. Pluses: educated, intelligent and fit. Email available.  
#6184 (12/25/00)

**CUTE CUDDLY TEACHER**  
SWM, 31 seeks big hearted woman 21-35, to share my happiness with. I enjoy painting, cooking and bicycling. How about you?  
#6150 (12/25/00)

**MIDGET? GREAT!**  
Tall, attractive, bearded married White man seeks tiny, trim woman for daytime delight in San Francisco, possible LTR. Will fulfill your wildest fantasies.  
#6170 (12/25/00)

SWM, 44, HIV+, 6'3", 210 lbs., lonely seeking LTR.  
#6099 (12/25/00)

**LET'S RELAX TOGETHER**  
Looking for a non-committed hot woman for a mutual massage. That could end up in love-making. Just pure fun. I am an artist. You, I hope have experience. 18+. Try it you might enjoy yourself.  
#6313 (1/16/01)

**POET/TEACHER**  
gentle, attractive, playful man, 60 seeks self-reflective writer/artist, petite, young woman for love and joyful creative retirement on North Coast.  
#6197 (12/25/00)

SPM, 32, half Hispanic, half Italian, Catholic Republican, looks lnsch, clean cut, 5'8", stocky build, brown hair/hazel eyes, lives in S.F., enjoys travel, outdoors and art. By day a suit and tie conservative at night easygoing, wild, 420 okay. ISO female for dating and possible LTR.  
#6309 (1/16/01)

**ARTSY FARTSY**  
SWM, 38, S'9", 150, fit. Arts, outdoors, hugs, tall, laughter, work, play. Seeks best friend for life.  
#6316 (1/16/01)

**COME PLAY**  
Water, spint, nature boy, 5'7", S4, fun-loving teacher, still learning, looking for petite, intelligent tom boy who enjoys touch, good listener/communicator.  
#6196 (12/25/00)

**SEEKING ASIAN FEMALE**  
companion, SWM, in San Francisco, lawyer/pilot, 40+, S'8", blue eyes, fit. Seeking slender Asian female 19-29, sincere, honest. N/O/N/S, no children.  
#6326 (1/16/01)

Causa pulchritudinis, thoughtful yet still adorable Latin male 33, seeks a substantive, passionate Mission Latina who appreciates beauty and is loyal to it's cause.  
#6138 (12/25/00)

**TALL, DARK, HANDSOME**  
WM, grad student, 31 seeks female for romance, friendship and possible LTR. I'm cute, cuddly, kissable, sweet and real. Love to dance, hug, kiss, share affection and romantic evenings.  
#6213 (12/25/00)

Intellectual SWM 46 world traveler likes culture and outdoors seeks pretty young virgin SAF/SWF for dating.  
#6227 (12/25/00)

**ROYALTY ONLY**  
If you believe that breeding makes a difference, our family castle is in Switzerland. OM, 6'2", 200lbs., 44, Gemini, O+ blood seeking monogamous LTR.  
#6351 (1/16/01)

**LOVE, MARRIAGE, FAMILY**  
Multimillionaire SWM, very handsome, pursues beach/mountain sports, art, ready for love and family with beautiful, accomplished, slim, athletic 30ish SWF who loves the outdoors.  
#6327 (1/16/01)

**HALLOWEEN HARLOT**  
wanted for pre and post trick or treat haunting, parties, private costume shows, public venue rituals and clandestine kissing with master of disguise.  
#6076 (12/25/00)

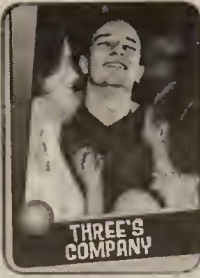
**FUTURE MILLIONAIRE**  
Handsomely cute internet mogul/actor (George Clooney type) SWM 38 WLTM, generous, successful woman/patron for LTR, erotic travel adventures, serious fun, passion.  
#6188 (12/25/00)

**LOOKING FOR LOVE**  
Tall, late 40s SWPM seeks fit, 35+ femme with artistic streak and offbeat sense of humor. We are warm, caring, open and tolerant.  
#6175 (12/25/00)

**THERAPEUTIC SPANKING**  
a good spanking is therapeutically valuable and effective for modification of some depression's where stern discipline is needed. Safe, professional.  
#6161 (12/25/00)

**SEEKING SWEETIE**  
AF, 5'3", masseuse, musician, interested in friendship with a sweetheart who can hold my hand/maybe say a prayer. I'm suffering from a broken heart. My ideal angel: 6', 200 lbs., clean shaven, sweet, sensitive, playful, musical.  
#6124 (12/25/00)

**THREE'S COMPANY**



BM, 30, ISO couple, race unimportant, for threesome fun. I am 6'1", 240, ready for good times.  
#6134 (12/25/00)

**ATTRACTIVE COUPLE SEEKS BIF**  
Adventurous couple wants to explore erotic fantasies with a fun, slender, Bif 18-30. She's slim, sweet, busty, petite 20s, BF. He's tall, handsome, professional 30s, WM. Must be O/O free. Race unimportant. Let's meet.  
#6337 (1/16/01)

**A PERFECT FIT**  
Who? You, with me and with him. Help make my boyfriend's birthday great. I want to deliver the gift of you-he'll watch us together, and he'll join in. We want it bad. We're both slim, fit, mid 30s and craving nasty sex. How about it?  
#6216 (12/25/00)

**JUMP START**  
My freaky side. This attractive 33 year old BMW needs spark in his life. Seeking couples and groups for interesting play dates.  
#6303 (1/16/01)

AF, WM COUPLES? She's 31 108 lbs., 5'4", a doll, bi curious. He's 40s, tall, straight, tall, attractive, athletic, seeking same, or lady for long term relationship.  
#6207 (12/25/00)

**ONE LUCKY BIMALÉ**  
Engages in mutual erotic massage with attractive, young masseuse who has her older, trim WM partner orally assist for your copious pleasure.  
#6102 (12/25/00)

**JOVEN LATINO**  
Bien parecido, muy lmpio, 38 anos, casado busca pareja para tno. No fumo. No drogas. Mucha discrecion. Write to P.O. Box 461 Vallejo, CA 94972  
#5888 (12/12)

**SAN MATEO PENINSULA**  
Married couple mid 40s, attractive, seeks single or couple. We're into massage, jacuzzi, pleasuring, N/S straight. We enjoy sensual friends, wanna play?  
#6081 (12/25/00)

**MENAGE A TROIS**  
European professional, 43, slender, over 6 foot tall, with blue eyes and brown/blonde hair would like to meet a slender couple of any race for mutual pleasures and friendship.  
#6324 (1/16/01)

**BI FEMALE KINDRED SPIRIT**  
desired by artistic WF/WM soulmates to complete our triangle. Us: honest, brave, open-minded, romantic, sexy, intelligent, strong integrity and self esteem. You: same.  
#6343 (1/16/01)

**THREESOME**  
Seeking SF or couple for sex, fun, dining. We are healthy, just ht 40, and she is bi-curious. You are healthy, sweet and willing.  
#6335 (1/16/01)

**FINE, FIT**  
Black/Asian M and pretty, petite WF play friend, 30s writers, kinky ISO fun couples/select singles to play at amazing coastal retreat.  
#6066 (12/25/00)

**PLAYFUL COUPLE**  
in 40s desires new friends, single or couple, n/s straight, live in Peninsula. Enjoy power boating, gourmet meals, spa, massage, cards, travel. Call today!  
#6080 (12/25/00)

**ASIAN OR HISPANIC**  
couple, slender, attractive, under 4S sought by handsome European gentleman for friendship and erotic evenings together. I am 43, tall and slender with eyes and blonde/brownish hair.  
#6325 (1/16/01)

**SEXY WF VIXON**  
Ex-dancer with extensive lineage and hot hunk seeks female who wants to be spoiled with private shows and wild weekends for three.  
#6332 (1/16/01)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?  
#5399 (11/15/00)

White female bi, busty, clean, discreet, honest, friendly and open-minded seeks female for fun in and out of bedroom. Let's meet for coffee.  
#6183 (12/25/00)

**DOUBLE YOUR PLEASURE**  
BM, SO and Mid Eastern M, 43, seeking married or single woman, in shape, sensual, for erotic experiences.  
#6179 (12/25/00)

**EXPERIENCED TANTRIC COUPLE**  
seeks adventurous stable couple to explore safe 4-way romance and sacred geometries. We are into sustainable alternative lifestyles, shamanic and earthy traveling, community, skiing, sailing, gardening and down-to-earth fun. Sonoma County.  
#6193 (12/25/00)

**SEEKING EXOTIC AND EROTIC**  
adventure SWM, 30 years old, 6'2", blonde/blue 200 lbs. ISO couples, Single and married females, ages 18-4S any race, especially Asian women, South American and any other exotic types.  
#5631 (11/15/00)



**GOOD-LOOKING, ATHLETIC,**  
masculine MWM, 35, WLTM feminine TS or TV under 40 for discreet, caring and sensual encounters, your place. Passable and East Bay a +.  
#6342 (1/16/01)

WM, 40ish, cross dresser seeks TS to play dressup, clubbing, parties etc. etc. and ???  
#6149 (12/25/00)

**49 YEAR OLD**  
pretty lady seeking TS for a good friendship and maybe more. 35 SS A/H, down-to-earth, sense of humor. Let's talk.  
#5452 (11/29/00)

**CROSSDRESSER WANTED**  
By beautiful, sexy, TS musician. You must be a real, regular guy and a sweet femme girl. I'll give you the world for help with the surgery.  
#6209 (12/25/00)

**PHILIPPINE TRANNY**  
22, S'4", 110, hot, sexy, exotic, into hot, tight mini skirts, heels, thongs, red lipstick. You: 21-30, masculine, bi-male, for hot sex! Clean a plus.  
#6199 (12/25/00)

**NEEDED, HOT, SLUTTY**  
TV, S.F., Peninsula, I enjoy 69, X movies etc. I'm S'8", 173, 7", White and bisexual.  
#6210 (12/25/00)

WM seeking Asian or Hispanic TS who is passable for fun and games October 26-October 31 at Power Exchange. Need not be functional.  
#6223 (12/25/00)

Tall, attractive, O&O free, sexy, pre-op TS looking for partner for safe, erotic bondage, i pose, you photo, we play. Potential plethora of precipitous pleasure?  
#6234 (12/25/00)

**VIRGINAL CLOSET QUEEN**  
needs professional servicing front and rear. In Concord, straight acting by MWM, S'10", 1SS, 30 inch waist, 36C, 7" cut, squeaky tight. Your place.  
#6083 (12/25/00)

**SEEKING BOYFRIEND**  
Who'd enjoy this youthful 30s, sexy spiritually oriented, active, healthy TV. I'm sweet, attractive, femme, you're handsome, romantic, non closeted, open-minded, self aware.  
#6092 (12/25/00)

# alt.sex.column

by andrea nemerson

## Part-time lover

Dear Andrea:  
My friend, also female, would like to be submissive, but I have a hard time being dominant, even though by nature I'm a controller.  
Please give me some concrete suggestions as to how I can be a full-time dominatrix without being mean or even, necessarily, in a sexual situation.

Thanks,  
To the Top

Dear Top:  
First you'll have to make sure your friend isn't pushing you into controlling her. I know this sounds silly, but it's a lot more common than you'd think. Once you're sure that you even want the role, you'll have to figure out what kind of top you want to be, how deep into that role you wish to go, and where you want to stop. Being a top (or "dom," or "domme," or "mistress," or ...) involves much more than being mean or telling your bottom what to do. It's as much about taking responsibility as it is about taking control. You must not only accept, but also actively enjoy, being responsible for the bottom's pleasure and safety, and, indeed, for every aspect of her experience. She is, of course, responsible for being clear about what she wants and for telling you if it stops being fun, but the more she gets to hand herself over, to give up her will to you, the hotter it's going to be for her. If you were born to dominate, this will sound hot to you too. If this sort of responsibility doesn't give you a charge, you don't want to be a top. You just want to be pushy.

I think (I'm not completely sure) that you were asking me how to take your roles out of the playroom and into regular life, and I think I can answer that. It's easy: once you've established certain looks, phrases, and touches that mean "You're mine," "As you say, Mistress," and so on, you can carry on at parties or restaurants or wherever and no one will even know. Give her *the look* (you'll know which one), or a little hair tug, and off she'll trot to the salad bar for a fresh plate of your favorite treats. I warn you, though: until you've established certain ground rules and a high level of mutual familiarity, this kind of play can be very risky. Gauge her wrong sometime, and you risk getting that plate tossed in your face instead of being laid gently before you with a cute little curtsy. I can see the appeal of carrying a role into nonsexual situations, but maybe you want to wait a bit before you take your show on the road.

The more you play, and the more you play with a particular person, the more seamless it gets, and the deeper into role you can go. Right now, though, you probably want to make as few mistakes as possible. Lucky for us, most of these mistakes have already been made, and somebody's already written up some ways to avoid them. You can't go wrong with *The Topping Book*, *The Mistress Manual: A Good Girl's Guide to Female Dominance*, or *The Sexually Dominant Woman: A Workbook for Nervous Beginners*, all from www.greenerypress.com.

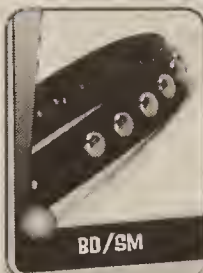
Lots of people fantasize about doing the master-slave thing full-time ("24-7"), but few really want to do it, and even fewer manage to pull it off. Why not? Because it's *exhausting*. At a certain point it becomes self-defeating. What if you're sick sometime, and you just want your girlfriend to take care of you? Not serve you as a slave-girl, just take care of you as a partner? What if some days you feel overwhelmed by the world, and you wish your sweetie would take over and run things for a while? We all feel that way sometimes, and as a sometime top, you can just step out of role whenever you need to. Believe me, you'll need to.

For now, I suggest exploring your roles in limited scenes — time set aside for S-M play — and then stepping back out so you can both relax and, if necessary, review what happened. Full-time role play makes this nearly impossible. How do you, the stern, aloof mistress, tell your girlfriend that something in that scene scared you or hurt your feelings? How do you tell her that when she wants you to flog her 'til your rotator cuff won't rotate? You end up feeling a little abused yourself. Isn't it better to break character, talk it out, and start again fresh than to get so mad you never want to play with her again? Tops *do* have feelings, and some beginners get into a lot of trouble by feeling obligated to deny them. Bottoms, too, have often got something on their minds, and staying in slave mode all day doesn't leave much time for self-expression: "You know, honey, 'slut' and 'bitch' are fine, but call me 'fat pig' again, and I'm taking my ball-gag and going home." Or whatever.

Love,  
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.





**DREAM SPANKING**  
Erotic and sensual spanking, such as you've dreamed of could be yours. We'll talk and customize a spanking for your special satisfaction.  
#6160 (12/25/00)

**PLEA TO SERVE**  
This boy asks the Mistress to allow boy to serve as your slave, trained to serve as houseboy, cook, masseur, sex toy and panty.  
#6307 (1/16/01)

**DOMINANT WOMAN?**  
Take strict charge of attractive, intelligent, tall, slender, youthful, 50s, non smoking but oral man.  
#6305 (1/16/01)

**PLEASE!**  
SWM, 20s, great ass that sticks out. \$9", big brown eyes. ISO dominant woman in 40s or 50s. Spank me - I worship dildos and you.  
#6177 (12/25/00)

**SPANKINGS**  
I'm looking for a woman who can submit for long and intense sessions.  
#6202 (12/25/00)

**YUPPIE SWINE**  
Seeks dominant female to worship and spoil. Be willing to explore extreme domination and humiliation of your sugar daddy. Race/age unimportant.  
#6225 (12/25/00)

**DOMINANT BLACK MALE**  
mid 30s, patient, safe, discreet, supportive, seeks submissive female any race for safe fantasy exploration. Novices welcome. Friendship first, discretion assured.  
#6096 (12/25/00)

**DOMINANT**  
in boots. German-Italian Taurus. 6 feet, long black hair, 218 lbs., 43, biker looking, firm hand, 69, when good. Seeks SWF 18-35 in boots.  
#5885 (12/12)

**SEEKING DOMINANT MALE**  
Vulnerable, responsive, submissive SWF, 50, East Bay seeks dominant male for relationship based on trust and surrender.  
#6218 (12/25/00)

**TRAINABLE MASSAGIST**  
seeks strong handed women to discipline and feminize me in healthy context. Traveled, trim, educated, good-looking. Male worships resourceful Mistress, cleans, soothes.  
#6192 (12/25/00)

**BEND OVER MY KNEES**  
Let your big brother pull your pants down and put you over his knees for a good spanking M or F.  
#6221 (12/25/00)

**SLAVEBOY**  
very cute brown Caucasian boy, 22, needs to be enslaved and humiliated by a dominant master under 35. You must have your place in S F.  
#6237 (12/25/00)

**SEXUAL SERVANT**  
is available. \$9 year old male, experienced and dedicated, servile if required, very discreet. Married welcome. Please mistreat. Upper Haight.  
#6073 (12/25/00)

**SWM, N/S** seeks an intelligent, confident woman who who will be appreciated in the special one to one connection that the committed O+S relationship brings. 80SM is about two souls exploring and growing care and trust. You will be subdued, submitted, and submerged in an LTR of love and discipline.  
#6205 (12/25/00)



**CLYSTER (ENEMA)**  
Internal herbal washing by retired doctor, cleans, removes toxins which make you dull and depressed. Comfortable and soothing. Makes you feel better and look younger.  
#6167 (12/25/00)

**YELLOW SHOWERS**  
Attractive, slim WM ISO single or couples M or F who would like to put me on my knees and punish me with lots of you know what.  
#6168 (12/25/00)

**ASIAN BEAUTY**  
Gorgeous, 40s, curvaceous, ripe, late bloomer wishes her womanhood fulfilled. ISO gentle-natured W or HM, fit, clean, intelligent. Open to adventure.  
#6195 (12/25/00)

**I'VE CREATED A WORLD**  
of the imagination where a unique woman may fulfill her fantasies of sensuality and submission, as an art form, LTR and tantra spiritual practice. You are black haired, of exotic beauty, dancing girl, hourglass, approximately \$2", 28 years. I am fair, blue-eyed, warrior and mage, powerful build, \$6", 50 years.  
#5977 (12/12)

**MY TREAT**  
36, SM, 6", 185 lbs., brn/bn, ISO women to satisfy in anyway you desire. Discreet, safe, clean sex only.  
#6116 (12/25/00)



**6 GALS LOOKIN'**  
for 6 guys. We are bright, funny, kind and most of all... AVAILABLE!! Come have dinner with us at a great restaurant once a month.  
#6088 (12/25/00)

**DIM SUM LUNCH FANS**  
Men / Women 50+, educated, professionals, sociable, single. Go to restaurants in 8ay Area once per month.  
#5777 (11/21/00)

Seek top-rope partner for 5.6-5.8 climbs locally and Sierra. This is a rock climbing ad, not a relationship ad. Safety-consciousness essential. I have gear.  
#6151 (12/25/00)

**NATURE LOVER**  
Adventurous, independent, outdoor-loving male seeks folks who love to explore the 8ay Area's wild places. All ages, hikers and birders welcome.  
#5337 (10/25/00)

**20S, 30S, 40S!**  
We're ladies in the above age range, into the above decades! We dress up, go to films, shows, shopping, have parties. Tea?  
#6163 (12/25/00)

**MANDARIN TUTOR**  
for SWM attorney, S F daytime preferred, San Mateo County evenings. English exchange.  
#6240 (12/25/00)

**ROCK CLIMBER**  
SWM, 26, 5-10b, seeks SF 20-30 to gym climb with, for starters. Planet Granite or Mission Cliffs.  
#6100 (12/25/00)

Voglio fare la conoscenza della persone simpatiche che vogliono parlare l'italiano. Possiamo incontrarci al caffè ed prendiamo l'espresso. Se ti va l'idea, mettiti in contatto.  
#6222 (12/25/00)

**WRESTLING BUDOIES**  
31, \$8", 165, looking for guys that like to wrestle. Straight, bi or masculine gay, 21-36 only.  
#6067 (12/25/00)

**NHB SPARRING PARTNER**  
Lightweight NHB fighter 5'8", 140, ISO sparring partner under 175 for full contact NHB fights. First pro fight in January 2001.  
#6162 (12/25/00)



**AUDREY**  
Talked to you at party. SFSU, 52 bus, etc. I'm Will, the bottle opening pro. Enjoyed talking with you, would like to again.  
#6232 (12/25/00)

**JOSH FROM OAKLAND**  
I met you outside of Julie's Supper Club on Friday the 13th. We discussed "swamping" before you left for Nickie's. Should have asked for your number.  
#6182 (12/25/00)

**DECOMPRESSION 2 K**  
Had hemp horns, red top, I had long, black coat, la Cumbre shirt, jeans, no wife, no girl friend, give me a call.  
#6349 (1/16/01)

**COUNTING CROWS SAT. 23RD**  
You: gorgeous in pink sweater, long skirt. Me: boots, leather jacket, behind you. "Earthquake. Roll Over Hill." Caught you singing during Long December. Singing with me, or annoyed at me singing? Call, December's almost here!  
#6127 (12/25/00)

**SCOTT, YANKEES FAN**  
Lives in Cupertino. You: Section 11S, Row 19 at games in Oakland. Me: kicking myself for not giving you my #.  
#6154 (12/25/00)

**MUNI SUBWAY**  
You showed me where to go. You were charming and friendly. W was visiting from Seattle. Would love to talk again. Call me.  
#6171 (12/25/00)

**YOUR A LAWYER**  
Graduate of Cornell Law. Met at Costco. SF. 10/21/00. Talked about laptops, bar exams, Ecuador. I left too soon. Call!  
#6331 (1/16/01)

**10/04/00 @ 8:30**  
920 JAVALENCIA: girl sitting in the cafe saw you through the window. You: cute guy outside with laptop open. Coffee?  
#6122 (12/25/00)

**SIRFRANCIS DRAKE**  
Ooorman. 10/23/00 Monday nightshift. Hope you are as nice as you look. Give me a call if you are interested.  
#6310 (1/16/01)

From Hong Kong to Safeway, Sunday 2 am in line our groceries met. You gave me yen let's trade stories. I have rupees.  
#6215 (12/25/00)

**MAXIMA 2000**  
You were backing up on East 15th Street near Fruitvale Avenue in Oakland, you had a cute smile. You gave me your phone number, I took it wrong, please call.  
#6137 (12/25/00)

We met at dawn when the stars had thawed. You: brown eyes, space suit, mole on right cheek. Were you real or was I dreaming?  
#6306 (1/16/01)

**WOMAN WITH SPIDER TATTOO**  
Looking for the woman with the spider tattoo on her shoulder, it's the standup comic. I haven't seen you since you came to Josie's months after we met. I've been wondering how you are.  
#6128 (12/25/00)

**YOUR NAME IS CATHY**  
I think Working at estate sale, very cute. We discussed Isley Brothers records. You never called, please call Ernesto.  
#6158 (12/25/00)

Maya. We met too briefly at the Red Vic Moviehouse; discussed leaving the Haight. Let's have early A.M. coffee in Glen Park? Or a movie?  
#6085 (12/25/00)

**AK-PRESS 9/9**  
Cockburn. You: Female \$'s", shoulder length hair, black rimmed glasses, gray pants. Me: male, \$'s", slim, tight motorcycle jacket. Our eyes met often. Ready?  
#6078 (12/25/00)

Long's, Burlingame, October 2, late afternoon. Filipina beauty accompanied with man and woman. Is he your husband or boyfriend? If not, please call.  
#6068 (12/25/00)

Your dog's name is Mishka. You: the most amazing Asian guy. Me: hopeful 28 year old Italian. Alamo square 10/19/00.  
#6212 (12/25/00)

**ALICIA FROM OAKLAND.**  
Stars, tattoos, chaos. My name is Larry. I met you Monday at Burning Man.  
#6121 (12/25/00)

**JOSHUA A.**  
was that you at 311 Monday October 9th?? Super girls, and old coworker wants to know. Would love to hear from you.  
#6112 (12/25/00)

**SOFT BUTCH SAHELI**  
I saw you at Carnaval, Black T, 4 LGF, Curious? 24, bi 8F w/o "curry fetish." Intelligent, femme de center.  
#6117 (12/25/00)

**FOLSOM STREET FAIR**  
You video taped Visantos and Squeaky Clean Blonde, Tranny shack stage. We need you. Please call! We'll eat you!  
#6135 (12/25/00)

Susan, we met waiting for valet parking at Lulu's 10/14. Let's talk some more.  
#6236 (12/25/00)

## Barry & Shell's SWING PARTIES

- Couples Party Every Saturday
- No Singles & No Escorts
- No Pressure to Participate
- Complimentary Buffet
- Large Hot Tub
- Group Room and Private Areas
- Phone (510) 834-5808 Together!

**Lush**  
A Safe Club of the Millennium

**San Francisco's Only Private Couples Dance Party with On-Site Playrooms For Ecstasy & Adult Pleasures**

10,000 Sq. Ft. • 2 Levels of Pure Eroticism

Dance all night to the pulsating sounds with Live DJs, then explore one step further with our on-site playrooms or relax in our Luscious Lounge serving complimentary drinks and Hors d'oeuvres.

**Open Saturdays**

For reservation/info  
**415/923-1888**  
(Ladies must leave message)  
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VOTED SF'S BEST PLACE TO MEET COUPLES  
A Unique Atmosphere Dedicated Sincely to Couples  
Looking For More Than Just a Dance Club!

**Call From Anywhere!**

**USE YOUR CREDIT CARD**  
**1-877-337-3292**

**C GUARDIAN nnections**

**Calls cost \$1.99/minute. You must be 18 or older.**



# SAN FRANCISCO BAY GUARDIAN

# Classifieds

## the best only gets better

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### Ad Deadlines

**LINE ADVERTISING:** Copy, space reservations, art, and payment must be submitted before Monday, 5 p.m.

**DISPLAY ADVERTISING:** Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

**CONNECTIONS & 18+:** All ads must be submitted no later than 2 p.m. on the Friday prior to publication.

### Placing An Ad

#### BY PHONE:

Call the Classified Department at (415) 255-7600 Monday through Friday from 8 a.m. to 6:00 p.m.

#### BY FAX:

Fax your ad 24 hours a day to the Classified Department at (415) 621-2016.

#### BY MAIL:

Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

#### BY E-MAIL:

Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

#### IN PERSON:

Visit our offices Monday through Friday 8:30 a.m. to 5:00 p.m. at 520 Hampshire Street (at Mariposa Street).

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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The Publisher reserves the right to edit, alter, omit, or refuse any ad submitted.

For category-specific policies, call the Classified Department.

**(415) 255-7600**



## Self

### Woodworking for Women

Furniture making with hand tools. Wand Workshop. \$180. Debby Zito. (415) 648-6861.

### Classes

### The Crucible

An Educational Collaboration of Arts, Industry and Community is now preparing for an open house where you can get information or register for upcoming courses. Last Session's classes included: 3D Drawing, Cement Sculpture, Foundry Lab, Hand Building with Slip Clay, Moldmaking, Stone Carving, Wearable Art, Glass Casting, Blacksmithing & Forging, and more. Call Now to Register: (510) 843-5511. [www.thecrucible.org](http://www.thecrucible.org)

### Certified Massage Therapy

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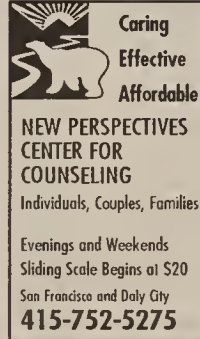
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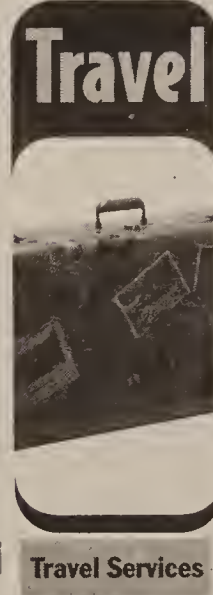
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nual gathering for minority iron-  
workers. November 18, 2000 at  
S70 Barnwell, Local 377 from  
1pm-3pm in San Francisco. For  
more info contact David Plousha  
(510) 469-6815

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### Legal Notices

#### FICTITIOUS BUSINESS NAME FILE NO. 243963

The following PERSON is doing  
business as Renaissance Inter-  
national, 101 California Street,  
Ste. 2000, San Francisco CA  
94123: Jeremy Wagner, 66  
Beechwood Drive, Oakland, CA  
94618. Registrant commenced  
business under the above ficti-  
tious business name on the  
date August 10, 2000. This  
business is conducted by an in-  
dividual. Signed Jeremy Wagner.  
This statement was filed with  
the County Clerk of the City and  
County of San Francisco, CA by  
Jennifer Lynn Cabezas, Deputy  
County Clerk, on October 5,  
2000. (Oct. 11, Oct. 18, Oct.  
25, Nov. 1, 2000).  
(L-34511)

#### FICTITIOUS BUSINESS NAME FILE NO. 244167

The following PERSON is doing  
business as Human Farm, 117S  
Folsom St., 2nd Fl. San Francis-  
co CA 94103: Jason Alan Zemlicka,  
739 Haight St., #304 San  
Francisco, CA 94117. Regis-  
trant commenced business  
under the above fictitious busi-  
ness name on the date October  
16, 2000. This business is con-  
ducted by an individual. Signed  
Jason Alan Zemlicka. This state-  
ment was filed with the County  
Clerk of the City and County of  
San Francisco, CA by Maribel Jal-  
don, Deputy County Clerk, on Oc-  
tober 13, 2000. (Oct. 18, Oct.  
25, Nov. 1, Nov. 8, 2000).  
(L-34512)

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243874  
The following person is doing  
business as ANITA BOWEN PHO-  
TOGRAPHY, 719 Shotwell St.,  
San Francisco, CA 94110: ANITA  
ELIZABETH BOWEN, 719  
Shotwell St., San Francisco, CA  
94110. Registrant commenced  
business under the above ficti-  
tious business name on the  
date October 1, 2000. This busi-  
ness is conducted by an individ-  
ual. Signed ANITA E. BOWEN.  
This statement was filed with  
the County Clerk of the City and  
County of San Francisco, CA by  
Maribel Jaldon, on October 2,  
2000. October 11, 18, 25, No-  
vember 1, 2000. L-350201

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244439  
The following person is doing  
business as MJP WEB DESIGN &  
CONSULTING, 2028 Hyde Street,  
San Francisco, CA 94109:  
MICHAEL J. PATTERSON, 2028  
Hyde Street, San Francisco, CA  
94109. Registrant commenced  
business under the above ficti-  
tious business name on the  
date October 25, 2000. This  
business is conducted by an in-  
dividual. Signed MICHAEL J. PAT-  
TERSON. This statement was  
filed with the County Clerk of the  
City and County of San Francis-  
co, CA by MZ Waller, on October  
25, 2000.

November 1, 8, 15, 22, 2000.  
L# 350503

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244064

The following persons are doing  
business as SPEEDY CON-  
STRUCTION, 694 Haight St., San  
Francisco, CA 94117: FAUSTO F.  
GALICIA, 694 Haight St., San  
Francisco, CA 94117 & Emilio  
Moran, 48 Ocean Ave., San  
Francisco, CA 94112. Regis-  
trants commenced business  
under the above fictitious busi-  
ness name on the date October  
10, 2000. This business is con-  
ducted by a general partnership.  
Signed FAUSTO GALICIA. This  
statement was filed with the  
County Clerk of the City and  
County of San Francisco, CA by  
Keith Wong, on October 10,  
2000.

October 18, 25, November 1, 8,  
2000. L-350301

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243857

The following person is doing  
business as PRECISIONTIME,  
76D Market St., San Francisco,  
CA 94102: MARIA E. JARA, 76D  
Market St., San Francisco, CA  
94102. Registrant commenced  
business under the above ficti-  
tious business name on the  
date October 2, 2000. This busi-  
ness is conducted by an individ-  
ual. Signed MARIA E. JARA. This  
statement was filed with the  
County Clerk of the City and  
County of San Francisco, CA by  
M. LUCAS REBOSTON, on OCTO-  
BER, 2, 2000.

OCTOBER, 18, 25, NOVEM-  
BER, 1, 8, 2000. L# 350303

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244243

The following person is doing  
business as La Selva Beach  
Consultants, 1346 Masonic  
Ave., San Francisco, CA 94117:  
MARK HOGENSEN, 1346 Ma-  
sonic Ave., San Francisco, CA  
94117. Registrant commenced  
business under the above ficti-  
tious business name on the  
date January 1, 1990. This busi-  
ness is conducted by an individ-  
ual. Signed MARK HOGENSEN.  
This statement was filed with  
the County Clerk of the City and  
County of San Francisco, CA by  
M. Lucas Reboston, on OCTOBER  
17, 2000.

DATES OF PUBLICATION. L#  
ASSIGNED #

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244275

The following person is doing  
business as SMARTY-PANTS  
COMMUNICATIONS, located at  
1299 Lombard Street #52, San  
Francisco, CA 94109: IS HERE  
BY REGISTERED BY THE FOL-  
LOWING OWNER, ALLISON  
BEHR, 1299 Lombard Street  
#52, San Francisco, CA 94109.  
This business is conducted by  
an individual. Signed ALLISON  
BEHR. This statement was filed  
with the County Clerk of the City  
and County of San Francisco, CA  
by M. Lucas Reboston, on Octo-  
ber 18, 2000.

October 25, November 1, 8,  
15, 2000. L#350404

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244131

The following person is doing  
business as NABI CONSTRU-  
CTION, S01 Cesar Chavez, Suite  
209, San Francisco, CA 94124:  
REZA NABIPOUR, 2075 Trellis-  
ling Rd., Walnut Creek, CA  
94598. Registrant commenced  
business under the above ficti-  
tious business name on the  
date October 10, 2000. This  
business is conducted by an in-  
dividual. Signed REZA  
NABIPOUR. This statement was  
filed with the County Clerk of the  
City and County of San Francis-  
co, CA by KEITH WONG, on Oc-  
TOBER, 12, 2000.

NOVEMBER, 1, 8, 15, 22  
2000. L# 350304

#### FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 244439

The following person is doing  
business as MJP WEB DESIGN &  
CONSULTING, 2028 Hyde Street,  
San Francisco, CA 94109:  
MICHAEL J. PATTERSON, 2028  
Hyde Street, San Francisco, CA  
94109. Registrant commenced  
business under the above ficti-  
tious business name on the  
date October 25, 2000. This  
business is conducted by an in-  
dividual. Signed MICHAEL J. PAT-  
TERSON. This statement was  
filed with the County Clerk of the  
City and County of San Francis-  
co, CA by MZ Waller, on October  
25, 2000.

November 1, 8, 15, 22, 2000.  
L# 350503

#### NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF AL- COHOLIC BEVERAGE LICENSE.

To Whom It May Concern:

The names of the applicants are:  
NANTANA SUCHAQA &  
SURIYAPA CHAIRATANA.

The applicants listed above are  
applying to the Department of Al-  
coholic Beverage Control to sell  
alcoholic beverages at:

3321 Steiner Street, San Francis-  
co, CA 94123.

Type of license applied for:  
41 - ON-SALE BEER AND WINE  
EATING PLACE. Dated: October  
16, 2000. November 1, 8, 15,  
22, 2000 L# 350502

#### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315667

IN THE SUPERIOR COURT OF  
THE STATE OF CALIFORNIA IN  
AND FOR THE COUNTY OF SAN  
FRANCISCO. In the Matter of the  
Application of BENSON KWOK LOUI  
Change Of Name. The appli-  
cation of BENSON KWOK LOUI  
for change of name, having  
been filed in Court, and it ap-  
pearing from said application that  
BENSON KWOK LOUI has  
filed an application proposing  
that Her name be changed to  
BERNICE FELICIA LOUI. Now,  
therefore, it is hereby ordered  
and directed, that all persons  
interested in said matter do ap-  
pear before this Court in Depart-  
ment 218 on the 27th day of  
November, 2000, at 9:00am of  
said day to show cause why the  
application for change of name  
should not be granted. It is fur-  
ther ordered that a copy of this  
Order be published in the San  
Francisco Bay Guardian a news-  
paper of general circulation,  
printed in said county, at least  
once each week for four suc-  
cessive weeks prior to the day of  
said hearing. Dated this 6th day  
of October, 2000. Alfred G. Chi-  
antelli, Judge of said Superior  
Court.

(October 11, 18, 25, November  
1, 2000). (L350202)

#### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315741

IN THE SUPERIOR COURT OF  
THE STATE OF CALIFORNIA IN  
AND FOR THE COUNTY OF SAN  
FRANCISCO. In the Matter of the  
Petition of SAIO ZOUD Change  
Of Name. The application of  
SAIO ZOUD for change of  
name, having been filed in  
Court, and it appearing from  
said application that SAIO  
ZOUD has filed an application  
proposing that His name be  
changed to LAUMBERT S.  
ZOUD. Now, therefore, it is  
hereby ordered and directed,  
that all persons interested in  
said matter do appear before  
this Court in Department 218 on  
the 14th day of December,  
2000, at 9:00am of said day to  
show cause why the application  
for change of name should not  
be granted. It is further ordered  
that a copy of this Order be  
published in the San Francisco Bay  
Guardian a newspaper of gen-  
eral circulation, printed in said  
county, at least once each week  
for four successive weeks prior  
to the day of said hearing.  
Dated this 29th day of Septem-  
ber, 2000. Alfred G. Chiantelli,  
Judge of said Superior Court.

October 25, November 1, 8, 15,  
2000. L# 350405

#### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315741

IN THE SUPERIOR COURT OF  
THE STATE OF CALIFORNIA IN  
AND FOR THE COUNTY OF SAN  
FRANCISCO. In the Matter of the  
Petition of CONSTANCE M.  
MAROLLA For Change Of Name.  
The application of CONSTANCE  
M. MAROLLA for change of  
name, having been filed in  
Court, and it appearing from  
said application that CON-  
STANCE M. MAROLLA has filed  
an application proposing that  
Her name be changed to CON-  
STANCE ROSS-MARINOF. Now,  
therefore, it is hereby ordered  
and directed, that all persons  
interested in said matter do ap-  
pear before this Court in Depart-  
ment 218 on the 7th day of Oc-  
tober, 2000, at 9:00am of  
said day to show cause why the  
application for change of name  
should not be granted. It is fur-  
ther ordered that a copy of this  
Order be published in the San  
Francisco Bay Guardian a news-  
paper of general circulation,  
printed in said county, at least  
once each week for four suc-  
cessive weeks prior to the day of  
said hearing. Dated this 17th  
day of October, 2000. Alfred G.  
Chiantelli, Judge of said Superior  
Court.

October 25, November 1, 8, 15,  
2000. L# 350405

#### ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315741

IN THE SUPERIOR COURT OF  
THE STATE OF CALIFORNIA IN  
AND FOR THE COUNTY OF SAN  
FRANCISCO. In the Matter of the  
Petition of CONSTANCE M.  
MAROLLA For Change Of Name.  
The application of CONSTANCE  
M. MAROLLA for change of  
name, having been filed in  
Court, and it appearing from  
said application that CON-  
STANCE M. MAROLLA has filed  
an application proposing that  
Her name be changed to CON-  
STANCE ROSS-MARINOF. Now,  
therefore, it is hereby ordered  
and directed, that all persons  
interested in said matter do ap-  
pear before this Court in Depart-  
ment 218 on the 7th day of Oc-  
tober, 2000, at 9:00am of  
said day to show cause why the  
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printed in said county, at least  
once each week for four suc-  
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said hearing. Dated this 17th  
day of October, 2000. Alfred G.  
Chiantelli, Judge of said Superior  
Court.

October 25, November 1, 8, 15,  
2000. L# 350405

#### PETITION FOR CHANGE OF NAME NO. 315217

Party with-  
out Attorney: RICHARD LIP-  
SCOMB WILDER, 118 Henry  
Street, San Francisco, CA  
94114. IN AND FOR THE COUN-  
TY OF SAN FRANCISCO, SUPERI-  
OR COURT OF THE STATE OF  
CALIFORNIA CITY AND COUNTY  
OF SAN FRANCISCO

Petitioner RICHARD LIPSCOMB  
WILDER alleges: Petitioner is a  
male, 27 years of age. Petition-  
er's place of birth: Bellflower,  
CA. Petitioner's date of birth:  
Aug. 9, 1973. Petitioner resides  
at: 118 Henry St., San Francis-  
co, CA 94114. Petitioner's pre-  
sent name is: RICHARD LIP-  
SCOMB WILDER. Proposed  
name is: ANOERSON JONATHAN  
WILDER. The reason for the pro-  
posed name change: I have  
been using ANOERSON  
JONATHAN WILDER in my profes-  
sional life for the past two years  
& want to make it legal. Petition-  
er's father is Franklin Lipscomb  
who resides at P.O. Box 3428  
Big Bear City, CA 92314. Dated  
this 19th day of September,  
2000. Gordon Park-Li, County  
Clerk. October 25, November 1,  
8, 15, 2000. L# 350403

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SUMMONS (CITATION JUO-  
CIAL)  
CASE NUMBER FLO38819  
NOTICE TO DEFENDANT:  
CHANCE RAY LARUE.  
YOU ARE BEING SUED BY PLAIN-  
TIF: SHEYDA MEHAN LARUE.  
You have 30 CALENDAR DAYS  
after this summons and petition  
is served on you to file a re-  
sponse (form 1282) at the court  
and serve a copy on the peti-  
tioner. A letter or phone call will not  
protect you.  
If you do not file your response  
on time, the court may make or-  
ders affecting your marriage,  
your property, and custody of  
your children. You may be or-  
dered to pay support and attor-  
ney fees and costs. If you can-  
not pay the filing fee, ask the  
clerk for a fee waiver form. If you  
want legal advice, contact a  
lawyer immediately.

NOTICE The restraining orders  
on the back are effective against  
both husband and wife until the  
petition is dismissed, a judg-  
ment is entered, or the court  
makes further orders. These or-  
ders are enforceable anywhere  
in California by any law enforce-  
ment officer who has received or  
seen a copy of them.

The name and address of the  
court is: SUPERIOR COURT OF  
CALIFORNIA, 400 McAllister  
Street, San Francisco, CA  
94102, Shelly S. Feinberg 58-  
203545, LAW OFFICES OF SHEL-  
LEY S. FEINBERG, 870 Market  
Street Suite 420, San Francisco,  
CA 94102, 415-421-1893.  
DATE: Sept. 14th, 2000. Clerk,  
Shirley Craig, (Nov. 1, 8, 15,  
22, 2000). L-350501

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**\$1000 Castro** - share 2 bed-  
room, 2 bath flat with 1 female,  
non-smoker. Looking for a social  
person who likes animals. Some-  
one who is mature and re-  
sponsible would be desired.  
Great location and easy access  
to transportation. NO DRUGS.  
Security deposit of \$800 and  
last month's rent is also required  
on move in. 100's available.  
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**\$1000 Lower Pacific Heights** -  
share 2 bedroom, 1 bath flat with  
1 other individual. This is a  
great situation for a COMMUTER  
or a PART-TIME roommate. Short  
term situation is preferred. Nice  
furnished room in a big, charm-  
ing, sunny space. Great neigh-  
borhood, near Fillmore and Alta  
Piazza Park. On the #1 California  
line, so downtown commute is  
easy! 1000's available. (415)  
563-7368 or  
www.METRORENT.COM.

**\$1080 Lower Haight** - Share 2  
bedroom, 1 bath apartment with  
1 male, outside smoker. One  
massive bedroom is now avail-  
able in this 2 bedroom ground  
level apartment. All hardwood  
floors, walk-in closet, storage  
closet, bathroom vanity, big  
kitchen with all new major ap-  
pliances including dishwasher,  
fridge, microwave, stovetop...all  
that jazz. 100's available.  
www.METRORENT.COM. (415)  
563-7368.

**\$1150 BUENA VISTA (Buena  
Vista @ Upper terrace)** - share  
with 40yo GM. Dishwasher,  
W/D, fireplace. (#25893) - We  
have over 600 rooms! - RENT  
TECH 863-7368 or www.rent-  
tech.com. Fee/Guarantee.

**\$1300 Upper Haight** - Share 2  
bedroom, 2 bath house with 1  
other individual. This unit is  
loaded with everything, laundry,  
parking is negotiable, pets OK  
and kitchen is a dream. 100's  
available.  
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**\$1600 / 1350 Potrero** - 2  
rooms, 3 bedroom quiet flat,  
garage, W/D, storage. No Pets.  
(415) 206-1490.

**\$1750 Upper Market** - Share 3  
bedroom, 3 bath duplex with 2  
males, non smokers. Recent full  
renovation. Amazing view of city,  
bay, east bay, both bridges. You  
also have access to a yard and  
balcony. Hardwood floors  
throughout. Large kitchen is  
cook's delight. Furnished com-  
mon living areas, unfurnished  
bedroom. Current residents lead  
busy, active lives, easy going,  
fun (but not wild party) house-  
hold. 100's available.  
www.METRORENT.COM. (415)  
563-7368.

**\$300 and \$450 Sunset** -  
Small/Large room, female only,  
non MUNI, non-smoking, no  
pets. Call (415) 753-0300.

**\$450 including utilities**. Portola  
District. HIV+ man of color  
seeks roommate to share a one  
bedroom apartment. Non-smok-  
er preferred but smoker ok. Gay  
friendly and cat lover a must.  
(415) 263-0367.

**\$455 Excelsior San Bruno Ave @  
Wooley** - Large 3 bedroom, 2  
bath, fireplace, carpet, dish-  
washer, no smoking/pets. Les-  
bian preferred. (415) 468-1835

**\$500 Outer Mission** - room,  
semi-furnished 4 bedroom, 2  
bath, close to shopping, laundry,  
public transportation. \$500  
month + utilities. (415) 586-  
8317

**\$530 Sunset** - bedroom avail-  
able in 3 bedroom, alcohol drug-  
free, nonsmoking household in  
sunset. Ocean, garden view. Ref-  
erences required. No pets. (415)  
753-1092.

**\$550 INNER RICHMOND  
(Cabrillo @ 9th Ave)** - share with  
51yo 5M and 2 others. H/W  
Floors (#25887) - We have  
over 600 rooms! - RENT TECH  
863-7368 or www.renttech.com.  
Fee/Guarantee.

**\$600 / 700 / 725. Haight** -  
Three rooms available in Haight  
flat. Great neighborhood.  
Ref#4120. www.Room-  
mateLink.com. (415) 626-  
0606. The Original San Francisco  
Roommate Referral Service.

**\$600 PACIFIC HEIGHTS (Wash-  
ington @ Baker)** - share with  
28yo 5F and 3 others. Deck,  
hardwood floors,  
dishwasher, W/O (#25886) -  
We have over 600 rooms! -  
RENT TECH 863-7368 or  
www.renttech.com. Fee/Guaran-  
tee.

**\$650 Noe Valley** - share 2 bed-  
room, 1 bath apartment with 1  
female, non-smoker. The unit  
has all the amenities including  
dishwasher, laundry and dispos-  
al. 100's available.  
www.METRORENT.COM. (415)  
563-7368.

**\$650 RICHMOND / SEACLIFF  
(46th Ave @ Fulton)** - share with  
20yo SM and 3 others. Deck,  
Yard. (#25880) - We have over  
600 rooms! - RENT TECH 863-  
7368 or www.renttech.com.  
Fee/Guarantee.

**\$700 Outer Richmond** - Sunny  
room in flat, carpeted, freshly  
painted and great view. Walking  
distance to laundromat and  
restaurants. Near public trans-  
portation. Easy street parking.  
Ref#4233. The Original San  
Francisco Roommate Referral  
Service. www.RoommateLink.com.  
(415) 626-0606.

**\$750 INNER SUNSET (16th Ave  
@ Noriega)** - share with 20yo  
5M. Deck, yard, fireplace.  
(#25902) - We have over 600  
rooms! - RENT TECH 863-  
7368 or www.renttech.com.  
Fee/Guarantee.

**\$760 Outer Richmond** - Large,  
quiet room in spacious flat. Gor-  
geous hardwood floors. Perma-  
nent or temporary. Cat OK.  
Ref#3833. The Original San  
Francisco Roommate Referral  
Service. www.Room-  
mateLink.com. (415) 626-  
0606.

**\$750 Richmond** - Share 2 bed-  
room, 1.5 bath flat with 1 male  
non-smoker. Shared use of sun-  
room, living room, kitchen &  
pantry. 1/2 block from GG Park,  
about 2 mins to beach, 1/2  
block from 24hr MUNI line & 2  
other lines within 4 blocks.  
100's available.  
www.METRORENT.COM. (510)  
845-7821.

**\$800 Bernal Heights** - Room in  
apartment, furnished or unfur-  
nished. Digital cable in room, 2  
decks, view, carpet, fireplace,  
laundry in building, dishwasher.  
Near public transportation. Per-  
manent or Temporary.  
Ref#3822. The Original San  
Francisco Roommate Referral  
Service. www.RoommateLink.com.  
(415) 626-0606.

**\$800 INNER RICHMOND (3rd  
Ave @ Anza)** - to share with  
35yo 5F. Yard. H/W Floors  
(#25878) - We have over 600  
rooms! - RENT TECH 863-  
7368 or www.renttech.com.  
Fee/Guarantee.

**\$800 Mission** - Two beautiful  
sunny rooms in Mission flat.  
French doors and hardwood  
floors. Antique dressers avail-  
able. Tropical garden with fruit  
trees. Child OK. Ref#4269. The  
Original San Francisco Room-  
mate Referral Service.  
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**\$800 Outer Sunset** - \$800.  
Sunny room in recently remod-  
eled house. Hardwood floors,  
fresh paint and skylights. Large  
living room and dining room.  
Fireplace, yard, washer/dryer,  
storage, garage. Near public  
transportation. Ref#4240. The  
Original San Francisco Room-  
mate Referral Service.  
www.RoommateLink.com.  
(415) 626-0606.

**\$850 NOE VALLEY (Alvarado @  
Guerrero)** - share with 30yo 5F.  
Deck - Yard - D/W - W/O  
(#25904) - We have over 600  
rooms! - RENT TECH 863-  
7368 or www.renttech.com.  
Fee/Guarantee.

**\$850 POTRERO HILL (Rhode Is-  
land @ 23rd St)** - share with  
40yo GM. O/W - W/O (#25897)  
- We have over 600 rooms! -  
RENT TECH 863-7368 or  
www.renttech.com. Fee/Guaran-  
tee.

**\$850 Western Addition** - share  
3 bedroom, 2 bath condo with 1  
other individual. Great neigh-  
borhood and neighbors. No smok-  
ing. No pets. The apartment has  
hardwood floors, dishwasher,  
disposal, and walking distance  
to laundry. 100's available.  
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**\$950 OIAMONO HEIGHTS (Far-  
num St. @ Addison)** - share with  
35yo GM and 2 others. Deck,  
yard, hardwood floors, dishwash-  
er, W/O, fireplace. (#25883) -  
We have over 600 rooms! -  
RENT TECH 863-7368 or  
www.renttech.com. Fee/Guaran-  
tee.

**\$950 SOUTH OF MARKET  
(Natoma @ 7th St)** - share with  
19yo GF. H/W Floors - Please  
provide work and personal ref-  
erences (#25888) - We have  
over 600 rooms! - RENT TECH  
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**Haight-Fulton/Stanyan** several  
rooms, views, 12 month lease,  
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\$490-850 plus utilities & de-  
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**Silver Ave / San Bruno** - GWM  
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share large house. Private room,  
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**\$650 El Sobrante** - Share big  
house, large personal room,  
quiet area, easy access to all fa-  
cilities. MUST BE GAY/SENIOR  
FRIENDLY! \$515/500-0221

**\$700 Castro Valley** - share  
house with 2 men, room has  
own bathroom, 1st and last.  
Male preferred (415) 957-1057

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Housing, Other**

**\$670 + first & last. S. SF.** 4br  
house with 1 room available.  
Washer/dryer, garage, living  
room, dining room, backyard,  
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sunny and spacious. Bellevue.  
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sList.com. More available, visit  
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**\$1200 CASTRO/EUREKA VAL-  
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vacancies! - RENT TECH 863-  
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**\$1200 OALY CITY/SOUTH SF** -  
1 bedroom, cat OK, carport,  
W/D, (#41731) - We have over  
1500 vacancies! - RENT TECH  
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**\$1200 Mission** - Studio fire-  
place, hardwood floors, yard.  
(#41494) - We have over 1500  
vacancies! - RENT TECH 863-  
7368 or www.renttech.com.  
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**\$1200 NOB HILL** -  
Studio...Garage, W/D, hardwood  
floors. (#41764) - We have  
over 1500 vacancies! - RENT  
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**\$1200 San Francisco 1BR Cot-  
tage** - patio, fenced yard and  
patio. BayRentals.net. (415)  
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Area. www.BayRentals.net. (415)  
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**\$1300 COLE VALLEY** 1 bed-  
room, garage, W/O (#41727) -  
We have over 1500 vacancies! -  
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www.renttech.com. Fee/Guaran-  
tee.

**\$1550 Richmond** - 1 bedroom,  
yard, cat OK, w/w carpet!  
1000's available.  
www.METRORENT.COM. (415)  
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**\$1600 MISSION** - 1 bedroom,  
cat OK, hardwood floors.  
(#41805) - We have over 1500  
vacancies! - RENT TECH 863-  
7368 or www.renttech.com.  
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**\$1600 Nob Hill** - 1 Bedroom, cat  
OK, hardwood floors, view!  
1000's available. (415) 563-  
7368 www.METRORENT.COM.

**\$1700 Pacific Heights** - 1 Bed-  
room, cat ok, dishwasher, hard  
wood floors! 1000's available.  
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www.METRORENT.COM.

**\$1800 BERNAL HEIGHTS** 2 bed  
room, dog OK, cat OK, Off Street  
Parking, W/D, hardwood floors,  
yard, Deck. (#41822) - We  
have over 1500 vacancies! -  
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www.renttech.com. Fee/Guaran-  
tee.

**\$1800 Castro** - 1 Bedroom, yard,  
deck, hardwood floors, dish-  
washer! 1000's available. (415)  
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www.METRORENT.COM.

**\$1800 Noe Valley** - 1BR, fenced  
yard, all bills paid, no lease.  
BayRentals.net. (415) 929-  
1100.

**\$1995 Oaly City** - 3BR, garage,  
fireplace, dining room, W/D  
hookups, BayRentals.net. (415)  
929-1100.

**\$2000 South San Francisco**  
3BR, garage, dining room,  
fenced yard, BayRentals.net.  
(415) 929-1100.

**\$2050 Potrero Hill** - 2BR, pets,  
W/D, fireplace, blinds,  
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1100. Fee/Guar.

**\$2100 Richmond** - 2 bedroom,  
garage, yard, pet OK, view!  
1000's available.  
www.METRORENT.COM. (415)  
563-7368.

**\$2200 CASTRO/EUREKA VAL-  
LEY** - 2 bedroom, garage, fire-  
place, W/D, (#41754) - We  
have over 1500 vacancies! -  
RENT TECH 863-7368 or  
www.renttech.com. Fee/Guaran-  
tee.

**\$2200 South San Francisco** -  
3BR, 2 car garage, den, W/D,  
dining room, BayRentals.net.  
(415) 929-1100.

**\$2300 Oaly City** - 3BR, 1.5  
bath, 2 car garage, W/D, dining  
room, AEK, BayRentals.net.  
(415) 929-1100.

**\$2300 Lower Richmond** - 2BR  
with sun room, blinds, new car-  
pets, www.BayRentals.net. (415)  
929-1100. Fee/Guar.

**\$2500 Richmond** - 3BR, fenced  
yard, all areas - all prices. Land-  
lord's list your rentals free.  
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**\$2600 Richmond** - 3BR, 2BA,  
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1100. Fee/Guar.

**\$2600 Richmond** - 3BR, garage,  
fireplace, storage, yard,  
www.BayRentals.net. (415)  
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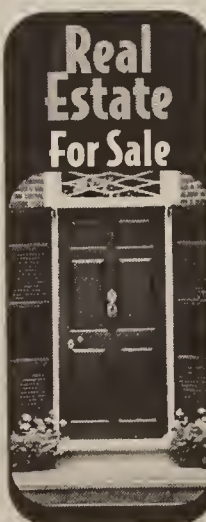
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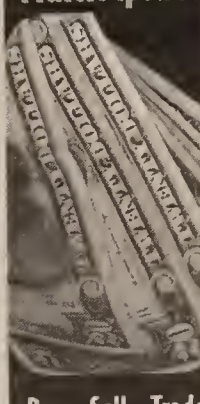
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Cat - Gracie. 7 years. DSH, grey. Petite, loving. Spayed, tested, shots. \$60 donation Purrs. (510) 843-4698.

Cat - Jack. 6 years. DLH Tuxedo. Playful, intelligent, indoor/outdoor. Neutered, tested, shots. \$55 donation. (510) 428-4929.

Cat Jasmine - 3.5 yrs. DSH. Siamese/Calico mix, very sweet, indoor. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Jessica. 15 years. DSH. Brown tabby. Sweet and loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat - Johnny. 10 years. DSH black, FIV+, but healthy. Neutered, shots. Purrs has been sponsoring me for about 5 yrs. I am very lovable & want a new home instead of the foster home I'm in now. \$55 donation. Purrs (510) 444-3204.

Cat - Judith. 5 years. DSH. white/brown tabby Very sweet, spayed, tested, shots. \$60 donation. (510) 444-3204.

Cat - Lillian. 16yrs. DSH, lilac point Siamese, very sweet, loving. Spayed, tested, shots. \$60 donation. PURRS (510) 444-3204.

Cat Mickey - 6yrs D5 Orange Tabby. Very sweet once he gets to know you. Neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

Cat - Nicholas. 2yrs. DSH. Black, independent, neutered, tested, shots. \$55 donation. Purrs (510) 444-3204.

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Cat - Sybil 1 yr. DSH, muted, tabby mix. Spayed, tested, shots. \$60 donation. Purrs (510) 444-3204.

Cats - Blackie male D5B.9 yrs, friendly has kidney disease but responding well to treatment, neutered, tested, shots. Bunny, female, 6yrs. DSH white/grey tabby markings. Affectionate lap cat. Spayed, tested, shots. Owner terminally ill. Needs to be adopted immediately or find temporary foster home. If necessary willing to be adopted separately. \$115/ pair donation. Purrs (510)444-3204.

Cats - Mikey. 3yrs. DMH Black, sociable, energetic. His playmate is Tommy, 1.5 yrs DSH Ginger Siamese mix. Friendly when he knows you. Both big boys. Neutered, tested, shots. \$110 pair donation. Purrs (510)444-3204.

Cats - Moppet (male) & Mippet (female). 1 1/2 years. DSH. Grey tabbies. Both sweet and affectionate. Altered, tested, shots. \$115/pair donation. (510) 843-4698.

Cats Sylvia & Oliver - Sylvia, 1.5yrs. DSH Grey Tabby. Sweet when she gets to know you. Oliver, brother, litter mate, DSH Black, playful, independent, were originally feral, but will bond with right person. Altered tested shots. \$115 pair donation. Purrs (510) 763-6981.

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Guinea Pig - Patti. tri-colored short-haired, playful, curious. \$15 donation. Purrs (510) 444-3204.

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Kittens: 8 months. Bud, DSH, black, Lou, DSH grey tabby. Neutered, tested, shots. Donation \$55 for 1, \$110 for pair. Purrs (510) 658-1160.

Kittens: Available 2 kittens. Very sweet. Tested, shots, alter deposit-\$60 (\$10 refundable). Purrs (510) 843-4698.

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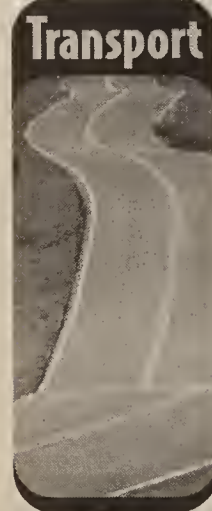
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**Band seeking 2 more** - guitarist to play counter melodies, multi-instrumental percussionist/vocalist to harmonize and fill out sound. Music is catchy indie Americana power pop. Lee (510) 744-1113

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**BASSIST WANTED** - for DeSoto Reds, indyrock band. Some funk ability ideal. Quasi, Neutral Milk, Elliott, post-rock? Call Alex (510) 533-2099

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**Drummer with taste needed.** Bjork, Blur, Dnnette Coleman, Mogwai, Frank Lloyd Wright, Charlie Chaplin.

Artistically minded. e-mail Ryan owlboy111@yahoo.com.

**Female Backup Singer** sought for established Rock band. Tabloids: gigs, 2 CDs, airplay, popular web site. Lou Reed meets the Clash. Must have stage experience, transportation. (510) 428-9866.

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## astrobay by charon dunn-roff

Nov. 2-8, 2000

### Aries

March 21-April 19

I decided this should be National Anger Management Awareness Week, dammit. But I couldn't get anybody to sign my petition, which really pissed me off. Then some rotten yuppie driving with a latte in one hand and a cell phone in the other attracted my attention. So I used my clipboard to smash the right headlight of his SUV, and since the judge has ordered me to attend anger management classes, I no longer have any time to pursue my political agenda. So you'll just have to be aware of your own damn anger management this week, because I'm busy.

### Taurus

April 20-May 20

Ha! And you thought you were free from the malevolent evil rays of Saturn for the next 28 years. Not a chance, sport. This week it resumes contact with the Taurean contingent, bringing along obstacles and responsibilities and really complicated tests similar to the ones you were experiencing earlier this year. It's a good thing Taureans are known for patience.

### Gemini

May 21-June 20

Ever have one of those weeks where antiproducity rays spontaneously burst from your aura, filling your life with useless efforts and trivial enjoyments and entropy? Sure you have, and you're going to have another one this week as your ruling planet does insane things. Sit back and enjoy the ride.

### Cancer

June 21-July 22

The ancients believed that crabs were so incredibly fertile that they could reproduce without having to bother with such tiresome necessities as sex and that they just spontaneously appeared on the beach. And the disease was named after the Latin word for crab due to its swift proliferation. The most logical symbolic conclusion is that your sign was named after the crab because people of the Cancerian persuasion are incredibly fertile (especially this week), constantly spewing out ideas and projects and art and moods and children and other by-products of creativity as they sneak sideways through life.

### Leo

July 23-Aug. 22

The spotlight of respectability shines on you this week, so try not to do anything to tarnish your reputation. Or if you don't have a reputation yet, don't do anything to preclude your ever getting one. After all, you never know when you might get a mad desire to run for senator or date royalty or do anything else that requires a background check.

### Virgo

Aug. 23-Sept. 22

This week just isn't funny, but that's OK. Virgos are serious individuals

who would much prefer cleaning the lint traps out of all the dryers in the nearest Laundromat to experiencing frivolity, right? Well, maybe it's not that bad, but still, watch out for lame humor this week.

### Libra

Sept. 23-Oct. 22

You're due for a makeover this week. Dye your hair, buy some interesting new clothes, go ahead and get that facial tattoo. After all, people tend to judge you by your appearance, and you certainly don't want to appear boring. Do something identity-affirming for yourself.

### Scorpio

Oct. 23-Nov. 20

Although madness can occasionally be charming, fun, or sexy, unstable people are more likely to cause you intense grief this week. The old axiom about avoiding intimacy with those who are crazier than yourself applies. Don't get mixed up in any shared delusions when you can construct perfectly good ones all by yourself.

### Sagittarius

Nov. 21-Dec. 21

The idea of brothers and sisters can be particularly troubling for those of us who lack them, or whose sibling relationships are less than ideal. Therefore, I'm declaring this to be Official Adopt a Brother or Sister Week. Declare someone your long-lost sibling and shower him or her with fraternal and/or sororial affection.

### Capricorn

Dec. 22-Jan. 19

Home is where you keep your clean underwear and your toothbrush. It might also be where you keep piles of old newspapers, and books you never intend to read, and clothes you wouldn't be caught dead wearing. Remove useless things from your dwelling this week.

### Aquarius

Jan. 20-Feb. 18

Two of the outer planets (that's like in Out There and Outer Limits) are pestering you this week and will continue to attract your attention until you drastically change your life in some fashion. For some of you Aquarians, this could involve plastic surgery and a name change; others might switch from blueberry Pop Tarts to apple cinnamon. Next week you'll be an entirely different person.

### Pisces

Feb. 19-March 20

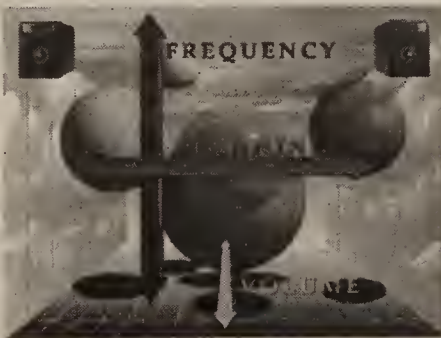
Some people think astrology is fatalistic, but it's not. In fact, the main point behind astrology is that everything is constantly moving and changing and orbiting. For example, you'll be changing your mind more frequently than you ever dreamed possible this week. ♦

Contact Charon Dunn-Roff at P.O. Box 191434, S.F., CA 94119 or cdroff@pacbell.net.

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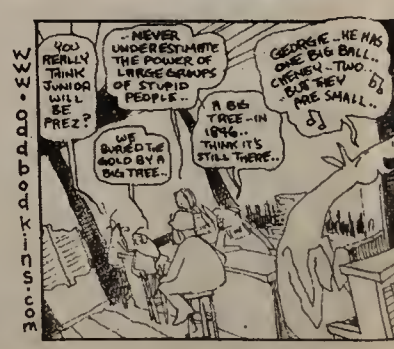
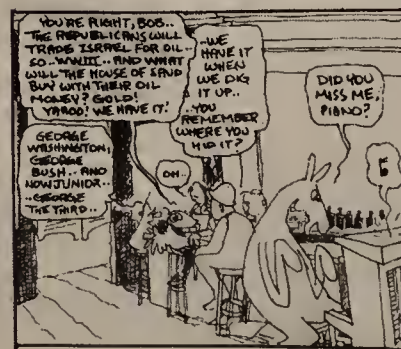
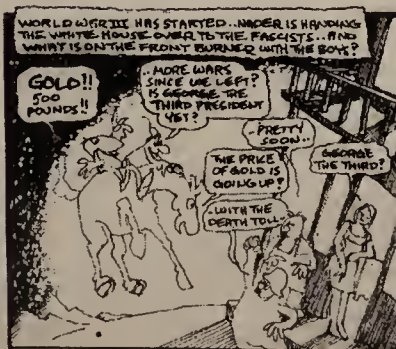
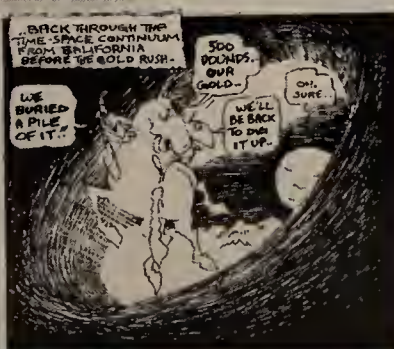
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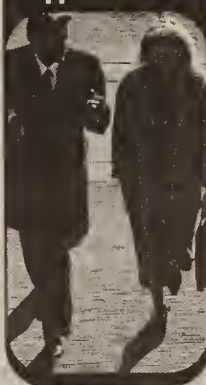
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Up to \$100K plus bonus to \$20K and stock worth up to \$10K. Requires 3+ years C++/Java programming, OO development experience (including analysis, design), consultant/vendor experience. Lead the project team through analysis and design, which is down the OO path. Experience in sequence, collaboration, and particularly state diagrams is very useful. Some experience in middleware and integration projects. Architectural and team leading experience useful. Location is Kansas City, low cost of living, excellent community. Send resume to london@earthlink.net.

### COUNSELOR

#### Counselors

F/T, P/T or On-Call for residential program for pregnant and parenting teens and their babies. BA in human services and/or residential experience preferred but not required. \$9.44 - \$11.00 per hour OOE. EOE Resume: Florence Catterton Services, 840 Broderick Street, SF 94115, FAX (415) 567-2476 or e-mail clarson60@hotmail.com.

### COUNTER

**Counter Person** - Flexible hours, Monday-Friday, full/part time, no experience necessary. (415) 495-5212

### CUSTOMER SERVICE

#### ACCOUNT

#### COORDINATOR

Start your career at CMP Media Inc. as an ACCOUNT COORDINATOR. We have an excellent, entry-level opportunity for someone with great customer service skills. The Account Coordinator will prepare and maintain orders and be the primary contact for advertisers/agencies within selected publications. CMP offers competitive salaries and excellent benefits.

Resumes should be sent to bayareajobs@cmp.com. Please reference job number 118 when responding.

### CMP MEDIA INC.

Attn: Recruiting Coordinator  
525 Market Street, Suite 500  
San Francisco, CA 94105  
Fax: (415) 278-5310.

### CUSTOMER SERVICE

#### BAY AREA BANNER & POP Co.

Dynamic. Team player. Experienced a plus. Salary + benefits. Fax: (415) 822-1229.

### CUSTOMER SERVICE

#### Customer Service

Copy Central is seeking customer service and counter help. All shifts. Call (510) 655-1906. fax: (415) 392-6474 or (510) 655-6145 or email ncaljobs@copycentral.com or walk into any of our 23 Bay Area stores.

### CUSTOMER SERVICE

#### Customer Service/Sales

MetroRent/Move.com, SF's leading internet rental and roommate service, is currently seeking customer service/sales reps who thrive in a fast-paced, friendly, casual small-office environment. People skills, sales experience, and computer proficiency required. Flexible schedule. Visit us at metrorent.com; fax resume and cover letter to (415) 447-1479 Attn: Jenny or email to erin@metrorent.com. Competitive hourly wage, benefits, and stock options.

### METRO RENT

### CUSTOMER SERVICE

#### Telephone Surveys

Phone interviewers. PT. Day/Evening work available. Experience helpful but not required. \$8.00-\$9.00/hr. DOE. Call (415) 543-7557 or fax resume (415) 543-3553.

### CUSTOMER SERVICE

#### What's Really

#### Going On?

Focus Group Recruiters/Phone Interviewers needed ASAP for downtown SF firm doing extensive Bay Area market research. P/T - F/T. 20+ hours, eve's + 1 weekend day. Flex. schedule. Stimulating environment. Ideal for students or as extra income. Reliable, organized, articulate, good phone skills. NO SALES. \$9-10/DOE. email: locomono@firstf.com or (415) 977-6000.

### DRIVER

#### Bakery Delivery Driver

PT. We provide vehicle/training. 1am-7am starting at \$10/hr. Please call Richard Wong at (415) 642-8889 or (415) 708-7118 pgr.

### DRIVER

#### Bikers & Drivers

#### Wanted ASAP

20 positions open. \$8 - \$12/hr. Call 1-888-283-0545.

### DRIVER

**CO. PAID CDL** - training & 1st year income \$35K - Stevens Transport - OTR truck drivers wanted! Non-experienced or experienced - 888-279-4058 or 1-800-333-8595. EOE.

### (CAL\*SCAN)

### DRIVER

**COMPANY DRIVERS** start at 3D cents. 6 months plus! Assigned equipment. Home often. High weekly miles 2500-3000+! Make money with ROCOR! 1-800-446-4782 EOE.

### (CAL\*SCAN)

### DRIVER

**COVENANT TRANSPORT** \*Coast to coast runs \*Teams start 42 cents-46 cents \*\$1,000 sign-on bonus for exp. co. drivers. For experienced drivers 1-800-441-4394. Owner Operators 1-877-848-6615 Graduate driving students 1-800-338-6428

### (CAL\*SCAN)

### DRIVER

**Driver- \$200 Bonus!** F/T, M-F, own vehicle. Great pay - commission + fuel and toll surcharge. 1 hrly job also avail. \$15-\$17 per hr.

Call m-f, 9-5, (650) 615-0400. Bikes also needed.

### DRIVER

**DRIVERS - IMPROVE YOUR LIFE!** Drive with your wife! Team Program \*\$2,000 Sign-on Bonus \*Immediate Medical Coverage \*2 weeks paid vacation after 90 days. Call Jeff: 1-800-553-2778 X2821. (CAL\*SCAN)

### DRIVER

**DRIVERS - JOIN Davis Transport.** America's Flatbed Leader, for Midwest & easy coast. Good pay/miles. Class A-CDL req. Call M-F (800)548-3120 www.davis-transport.com (CAL\*SCAN)

### DRIVER

**DRIVERS Now Hiring Drivers** \*20 days on/10 days off. \*Recent Grads \*No Experience \*\$2,000 Sign-on bonus (For experienced teams) Call: 1-888-810-2778. EOE/MF CRST. (CAL\*SCAN)

### DRIVER

**DRIVERS WANTED** For legal courier company. Own car, own insurance. Excellent communication skills. Benefits. Good pay. (415) 503-0900.

### DRIVER

**GOT 3 YRS - OTR. 1 yr Flatbed?** All miles/Benefits paid. Lucrative Bonus; Regional 48 Heavy-haul. Glass. Gen. Commodities owner operators 83%. www.combinedtransport.com 1-800-290-2327. (CAL\*SCAN)

### DRIVER

**YOU WILL see the difference in SRT!** \*Great pay \*Paid weekly \*Excellent benefits \*\$1,250 sign-on bonus. \*Ongoing Student graduates welcome. Call SRT today! Toll free 1-877-BIG-PAY. DAY (1-877-244 7293).

### (CAL\*SCAN)

### DRIVER

**YOUR CHOICE** of late-model Peterbilt/Freightliners/Ken-worths! Top pay/benefits, high weekly miles, West Coast lanes. QualComm/in-cab e-mail & 401(k) plan. Call today! 800-528-3675. John Christner Trucking! EOE. (CAL\*SCAN)



# Progressive Opportunities

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**To advertise in this section call  
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**WE OFFER**

- Customized training
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- Job placement assistance
- Job development
- Job retention
- Job satisfaction
- Job security
- Job stability
- Job satisfaction
- Job security
- Job stability

Please contact us for the latest targeted news and market profile organizations.

**Call 818.348.7777**  
(no 9:00 AM)

[www.offshoreemployment.com](http://www.offshoreemployment.com)



## Recruiting for the following positions:

- **ASSISTANT MANAGERS**
- **GUEST SERVICE**
- **BARISTAS**

Apply anytime at any of our San Francisco locations:

4 Embarcadero Center  
1475 Market Street  
5214-D Diamond Heights  
550 Market Street

Assistant Managers can call or fax resumes to: Steve Ranjbin

**415-531-5850**  
**415-409-2424 Fax**

Java City offers competitive wages, performance bonuses for qualifying positions, medical, dental, life, 401K, and much more.



## EMPLOYMENT OPPORTUNITY

### CITY & COUNTY OF SAN FRANCISCO

#### Public Safety Comm. Dispatcher/911

Salary: \$43,836-\$53,118 yr.

#### Requirements:

2yrs public contact; H.S./GED;  
Type 40 wpm; No felony.

For appl. Call (415) 558-3872 EOE

## EDITORIAL

### Assistant Calendar Editor

The San Francisco Bay Guardian, Northern California's biggest weekly newspaper, seeks an Assistant Calendar Editor to join the arts staff. This is an excellent entry-level editor's position for arts and entertainment journalism. Strong knowledge of music, film, theater, visual arts, and the Bay Area essential; broad interest in the arts and pop culture preferred. Must have clean, lively writing skills, proven ability to meet deadlines, and a head for details and organization. At least one year of professional journalism experience required. Job includes listings entry, assigning, editing, and writing critic's picks, securing art, working closely with other arts staff. 35 hours/week, some schedule flexibility, casual office, excellent benefits and perks. Send letter, resume, and three published clips (under 500 words each preferred) via fax or snail mail to Cheryl Eddy, San Francisco Bay Guardian, 520 Hampshire St., S.F. 94110. Fax (415) 487-2506. No calls please.

## EDITORIAL

### Assistant City Editor

The San Francisco Bay Guardian, Northern California's largest alternative weekly, seeks an Assistant City Editor with line-editing and reporting experience to edit news stories for accuracy and style. The successful candidate will work with reporters (both staff and freelance) to ensure all news stories are fully researched, thoroughly investigated, and engagingly written. This person will also generate story ideas and work with the City Editor to assign and develop stories.

People of color are encouraged to apply. Mail cover letter, resume, and five clips to Managing Editor, 520 Hampshire Street, San Francisco, CA 94110. No phone calls please.

## GUARDIAN

## EMPLOYMENT

### Dimension Jobs

Go to: [www.dimensionjobs.com](http://www.dimensionjobs.com)

homepage.com

Click the Opportunity Button.

Place your ad today!  
Call Classifieds (415) 255-7600

## EMPLOYMENT

### Management

Manpower  
Int'l Fortune 100 Company.  
Seeks Career oriented person to manage one or more offices in East Bay Area. Outside sales & supervisory exp. required. Working knowledge of business procedures. Excellent Salary & Benefits Pkg.  
Fax Resume to Barb (925) 469-0849. Equal Opportunity Employer.

## EMPLOYMENT

### Manpower

Clerical  
32 Immediate Positions Available. Local company with several offices. Accounting, Admin Asst, Executive Secretaries, General Office, Cust. Serv. & Receptionist.

\* Get MORE Out of Your Job...

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Concord (925) 682-7440. Fremont (510) 440-9040.

Hayward (510) 782-8070. Livermore (925) 371-6411.

Oakland (510) 639-0314.

Pleasanton (925) 469-6166.

Richmond (510) 222-9170. San Ramon (925) 866-8700. Walnut Creek (925) 932-2042.

## FUNDRAISING

### FUNDRAISING

Make calls for local/national environmental groups. Earn \$700+. \$100 signing bonus. Fun, progressive work. Call Brenda (510) 540-5792.

## GENERAL

**\$15-45/hr potential** - Country's most established medical/dental billing software company trains people to process claims from home. Must own computer. 1-800-797-7511 ext. 358. (AAN CAN)

## GENERAL

### AMERICAN CONSERVATORY THEATER

Needs committed souls into the arts to help with the 2000-2001 Annual Fund Campaign. Artists, actors, students (even musicians) come help me raise money for this estimable Bay Area institution, a classy gig. Part time (20 hrs/week), flexible schedules, free tix, and a cup of coffee. If your love of theater is infectious, call Mark at (415) 749-2210.

## GENERAL

**CLAIMS PROCESSOR** \$20-\$40/hr potential. Processing claims is easy! Training provided. MUST own PC. CALL NOW! 1-888-518-7534 ext 858. (AAN CAN)

## GENERAL

**We Need Writers.** We pay for your articles! Go to [themestream.com](http://themestream.com) to publish and be read by thousands. [www.themestream.com](http://www.themestream.com) or for more info: [authors@themestream.com](mailto:authors@themestream.com). (AAN CAN)

## retail sales shift leads assistant managers

Renowned coffee roaster & retailer has openings for retail sales people.

- Competitive pay, bonuses and discounts
- medical/dental (including prescription, chiropractic and vision)
- Domestic partner coverage
- Commuter checks
- 401(k) with 15% match

Please apply at 2156 Chestnut Street, 3419 California Street, 54 West Portal Avenue, or 101 2nd Street.

We encourage applications from people of all ages, races and ethnic backgrounds.



**Peet's Coffee & Tea**

[www.peets.com](http://www.peets.com)  
[jobs@peets.com](mailto:jobs@peets.com)

**WHOLE FOODS MARKET** is the nation's largest Natural & Quality food retailer. Voted top 100 best places to work '98, '99 & 2000 by Fortune magazine.

We are looking for professional, motivated, dynamic people to work in our busy San Francisco store. Experienced clerks with superb customer service and restaurant experience are encouraged to apply for **all departments** for full and part time positions with flexible hours. Enjoy great benefits including 20% store discount, medical, dental, 401k, profit sharing & more.

Looking for talented managers for Bakery and Meat depts.

Come to work with a dynamic team and a company with purpose, vision and values.

APPLY IN PERSON: 1765 California St. San Francisco  
MGT RESUMES: [NP.jobs@wholefoods.com](mailto:NP.jobs@wholefoods.com)

**WHOLE FOODS**  
MARKET



**THE CLIFT**  
SAN FRANCISCO  
an Ian Schrager Hotel.

If you are a high energy, enthusiastic, professional person who excels at providing customer service seeking to work in a dynamic, upbeat and challenging environment you should apply for one of the following opportunities:

- Assistant Controller
- Bellperson
- Doorperson
- Front Desk
- Housepersons
- IT Manager
- Telephone Operator
- Reservations

Fax Resume to (415) 921-7768

Or mail to: The Clift  
495 Geary Street, SF, CA 94102  
Attn: HR Dept., Rm. 204

## GOOD COMPANY GOOD BENEFITS

Knowledgeable about healthy foods? Want to learn? Real Food Company, San Francisco's neighborhood natural gourmet food stores is hiring immediately at all locations, part-time, full-time and seasonal:

Cashiers, Produce Clerks, P/T Vitamin/ HABA Clerk: 1023 Stanyan, SF. (415) 564-2800. Noelle/Aly.

Cashiers: 3939 24th St. SF. (415) 282-9500. Dave/Sara

Meat-Cutter/Counter Person: 2140 Polk St. SF. (415) 673-7420. Beth/Michelle

Deli Clerk, Cashiers, Scan Coordinator, Front End Manager, Meat-Cutter/Counter Person: 3060 Fillmore St. SF. (415) 567-6900, Will/Joe  
Call or apply in person.



# Accounting Assistants

Work for the  
Bay Area's  
best  
alternative  
newspaper  
in a position  
that  
really  
counts!

The San Francisco Bay Guardian accounting department has an immediate opening for full-time and part-time accounting assistants. The duties include research, light collection work, some data entry and receptionist relief. The successful candidates must have 1-2 years of prior work experience, an eye for detail, strong communication and written skills.

If interested, please send a resume to

SML/Acct, San Francisco Bay Guardian,

520 Hampshire Street, San Francisco, CA

94110-1417 or email to [charlotte\\_harper@sfbg.com](mailto:charlotte_harper@sfbg.com). Fax to (415) 437-3960. No

phone

phone

THE SAN FRANCISCO BAY  
**GUARDIAN**  
The Best of the Bay... Every Week



## WHOLE FOODS

### Whole Foods Market

Managers for Bakery and Meat Departments

We are looking for professional, motivated dynamic people to work in our busy San Francisco store. Experienced clerks with superb customer service and restaurant experience preferred. Full and Part Time positions available with flexible hours. Benefits include a 20% store discount, medical, dental, 401k, profit sharing and more.

Apply in person: 1765 California Street or e-mail NP.jobs@wholefoods.com.

(See our display ad)

### HEALTHCARE

## Job Hotline

RN/LVN/CNA/MA/PHLEB

Call today (415) 739-4433

### HOME CARE

HEALTH FOOD SHOPPING or slow careful cleaning for sensitive disabled Jewish Feminist. 1-3 days. (510) 841-5091.

### HOSPITALITY

## The Clift

The Clift Hotel has the following career opportunities available: Assistant Controller, Bellperson, Doorperson, Front Desk, Housepersons, IT Manager, Telephone Operator, Reservations. Fax Resume: (415) 921-7768, or mail: The Clift, 495 Geary St., SF, CA 94102. Attn: HR, Rm. 204, EOE/M/F/V/O.

### HOUSECLEANING

## Become a

### Professional

Bay Area's leading service requires F/T & P/T mature, reliable persons. No car or experience required. We train. Must have phone and speak English. \$8.25-\$10/hour + bonuses + tips.

Marvel Molds (415) 392-3222  
INSIDE SALES

## \$\$\$

Our fast-growing classified section needs seasoned sales people to help us reach our full potential. Job responsibilities include generating new business, developing client relationships, preparing advertising proposals, large volumes of outbound calls, and helping to develop advertising campaigns. Candidate must be willing to go on occasional outbound sales calls, but primarily work in-house on the phones. Experience with similar sales or advertising agencies is highly desired. Experience with PC's and strong typing/grammar preferred.

The San Francisco Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits for eligible candidates include 401(k), health, dental, and vision. The Bay Guardian is independently owned and strives to provide a quality alternative choice for Bay Area readers. We are looking for candidates who share the publication's desire to provide a quality editorial choice for Bay Area residents. Please send your resume or inquiries to classmanager@sfbg.com, fax (415) 621-2016 or mail to: Class Manager, 520 Hampshire Street, San Francisco, CA 94110-1417.

## GUARDIAN

### INTERNET

Computer, Internet people to work online, \$125 - \$175 an hour. Full Training, vacations, bonuses, and incentives. Bilinguals also needed. 49 countries. free e-book, www.on-linecashflow.org or call (415) 721-3986.

### LABOR

ASSEMBLY AT HOME - Arts, crafts, jewelry. Also electronics, sewing, typing in your spare time. Great pay. No experience. No Fee. Will train. Call 800-795-0380 ext.2 (24/hrs.) (CAL\*SCAN)

### LABOR

Fruitpackers & Drivers  
Early am Hrs. \$10-12/hr. bns. after 90 days  
S. San Francisco (650) 246-1200, Free Fruit! Fun People!

### LEGAL

ENTRY LEVEL LEGAL SECRETARY Work for an excellent litigator with a team-oriented staff. Looking for someone who is flexible, able to multi-task. WordPerfect B required. Call (415) 901-5019.

### LEGAL

## LOOKING FOR TEMP WORK?

Legal secretaries to \$24/hour  
Patent secretaries to \$30/hour  
Office support to \$15/hour  
Call Kearney Boyle & Associates  
© (415) 477-1930  
kbajobs.com

### MANAGEMENT

Assistant Manager - Great opportunity for an enthusiastic individual. Fine Arts background a plus. Some supervisory experience required. mail or fax resume to:

Utrecht Art Supplies  
1909 University Ave, Berkeley, CA 94704.

fax: (510) 649-1848

### PICTURE FRAMING

Bay Areas leading picture framing retailer has positions available in retail sales/design, custom framing and production. Potential for growth in a fast-paced, creative environment. Exp. preferred. SF and Marin. Apply in person, 1940 Polk St., SF, or fax resume to (415) 775-7029.

### PRODUCTION

## Copy Operator - Production

Copy Central on Market is seeking experienced copy operators. All shifts, bonuses + benefits. SF & East Bay Call (510) 655-1906 or (415) 392-6470. Fax: (510) 655-6145 or (415) 392-6474 or email ncaljobs@copycentral.com.



Knowledgeable about healthy foods? Want to learn? Real Food Company, San Francisco's neighborhood natural gourmet food stores, is hiring immediately at all locations, part-time, full time and seasonal:

Cashiers/Produce Clerks, P/T V-tamin/HABA Ck: 1023 Stanyan, SF, (415) 564-2800. Noelle/Ally Cashiers: 3939 24th St., SF, (415) 282-9500. Oave/Sara Meat Cutter/Counter Person: 2140 Polk St, SF, (415) 673-7420. Beth/Michelle

Cashiers, Deli Clerk, Front End Manager, Scan Coordinator, Meat-Cutter/Counter Person: 3060 Fillmore, SF, (415) 567-6900. Will/Joe

### RESTAURANT/BAR/CLUB

### BARISTA

Financial District Cafe. Up to \$9.00/hr. plus tips. M-F. Call (415) 986-4206. Fax resume (415) 704-3355.

### RESTAURANT/BAR/CLUB

## KIRSHBAUM DELI-CATESSEN & CATERING

Experienced Counter Help Needed. \$10-\$12 hour. Possible benefits. Mon. Fri. only. Full-time. (415) 989-6336

### RESTAURANT/BAR/CLUB

### Restaurant LaMoone'

Servers and line-cooks exp. necessary needed for night shifts at Eurasian, service oriented, dare to be different Castro restaurant. Tami, (415) 355-1999.

### RESTAURANT/BAR/CLUB

## SPECIAL EVENTS STAFF

Fun work & Flex schedule

- Wait Staff
- Culinary Staff
- Bar Staff

Wages OOE.

The Party Staff (415) 273-7120.

### RETAIL

## 1 Hr. Photo Lab Assistant

P/T. Required for weekends. Will train. Call Amira (415) 771-0362.

### RETAIL

Coming Soon. It's not just a job, it's a lifestyle. The Coffee Bean and Tea Leaf is hiring for a variety of positions: Store Managers, Baristas, and Shift Supervisors.

Please fax resumes to: (310) 815-2525 email to: humanresources@coffeebean.com or visit our booth at the Job Fair 11/8 from 11:00 am - 5:30 pm at Fort Mason Center.

### RETAIL

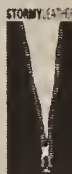
## Lighting Repair

Repair, Production, and Restoration. Experienced or will train right person. Pay according to experience, great opportunity for raises and advancement. Full Time. Fax Info to (415) 285-5492

### RETAIL

## Stormy Leather

Fetish Boutique for Men and Women in the Castro. Now Hiring. F/T Retail/ Mail Order Position: Duties split between mail order and retail sales. Exc. communication, customer service and computer skills a must. Prev. shipping exp. a plus. Progressive co., competitive wages and great benefits. Fax: (415) 626-030B. Attn: Lori. Email: on-line@stormyleather.com.



### RETAIL SALES

## Pipe Dreams

Positions available, PT, week-ends. Apply in person with Resume. 1376 Haight Street before 6:00pm.

### SALES

## Candy Vendor at Concerts

20-30 Vendors needed for huge concerts, clubs, raves! Great pay, lots of fun! More events to follow. Call ASAP, Peachy's Puffs (415) 777-4436 ext. 2.

### SALES

Computer. Internet people wanted to work online. Up to \$125-\$175 hourly commission. Full training. Vacations, Bonuses, Incentives. Bilinguals needed. 49 countries. Free e-book. www.ecashire.com (CAL\*SCAN)

### SALES

EXTRAORDINARY INCOME OPPORTUNITY! Multi-million dollar prefabricated housing manufacturer since 1979 seeks local area representative. Applicant chosen for this prestigious position must start immediately. Details 1-888-235-0769. (CAL\*SCAN)

### SALES

## Field Service Representatives

sought for Mountain View office of Bay Area leader in litigation support services. This position supports our Sales Representatives in the field. There will be extensive pick ups and deliveries of legal documents to and from our clients offices. The ability to interact professionally with attorneys, paralegals and legal assistants is required. We provide excellent pay, company benefits and the opportunity for advancement. For immediate consideration please fax resume to John O'Angelo at 650-210-8833 or email to jdangelo@appliedsolutions.com.

### SALES

HICKORY Farms has Sales Associate Positions available in area malls. Easy training programs, competitive salary, bonuses, 40% employee discount. Call 1-800-228-8229. EOE (CAL\*SCAN)

## CareerSource

Our new CareerSource employment section offers recruitment advertisers the opportunity to reach young, active professional adults in the San Francisco Bay Area with cost-effective and creative advertising solutions. Special positioning, spot and process color options can provide you the tools you need to stand out from the crowd.

Call the classified department today at (415) 255-7600

## GUARDIAN

### RETAIL

## Sales & Inventory

Computerized Lightning restoration, repair & manufacturing business. Self starter for one person position. Starting salary 28K plus advances / benefits. Fax Info to (415) 285-5492

### SALES



## SALES ASSISTANT

Coordinate mailings to sales reps and key accounts. Maintain sales materials and mailing lists. Other duties include catalog and newsletter mailings, open new accounts in our accounting system, order processing and customer services. Lonely Planet strives for a diverse workplace and welcomes applicants of all backgrounds, heritage and identification. Entry-level position, \$25,000/year, excellent benefits. Resumes to Tamara Barr, Lonely Planet, 150 Linden St., Oakland, CA 94607, fax (510) 893-8563. Email: tamara@lonelyplanet.com. No calls. logos/lonelyplanet

### SALES

## Sales Management

Start the career of a lifetime today!

The San Francisco Bay Guardian is searching for aggressive revenue producers with a strong knowledge of the bay area. Candidates must have a proven sales record with supervision/management experience. Responsibilities will include motivating a large sales staff, proposal writing, performing sales presentations, overseeing category/territory assignments to reps, customer service and outside/inside sales. Both the Classified and Retail Departments are hiring for management positions, so if you are a real sales driver, apply today! Complete benefits package offered with 401k, and a great work environment!

### EOE

Sales Manager/HR  
520 Hampshire  
San Francisco, CA 94110  
charlotte.harper@sfbg.com  
(text only) No calls please

### SALES

## GUARDIAN

### SECRETARY

## Secretary PT

10-15 hrs., report prep + editing. General office stuff. Excl. computer skills & work ethic required. Fax: (415) 552-9012.

### SECURITY

## Security Officer positions

available at a popular SF Nightclub. Fri. - Sat. 10pm-6am.

Friendly, fit, motivated individuals. Telephone (415) 431-7037.

### SECURITY

## Loss Prevention

Borders Books and Music at Union Square. Loss Prevention Agents Full/Part time. Evening and weekend availability required. Experience preferred but not required. Competitive pay, benefits for FT, generous discount, great atmosphere. Please fax resumes to Attn: Kevin Rhodes, at (415) 399-1898.

### SHIPPING

## Stormy Leather

Shipping Manager for fetish fashion wholesaler. Experience Required. Multitasking and organizational skills a must. Casual environment, comp. salary and benefits. Email operations@stormyleather.com. Fax: (415) 626-6783 Attn: Peggy. No Phone Calls Please.

### SOCIAL SERVICES

SF Women Against Rape new volunteer training. Starts Nov.9th and ends Dec. 16th. Bilingual/bicultural especially needed (stipend avail) Women of color, immigrant women, queer women, transgendered women, and working class/low income women prioritized for membership in volunteer trainings. Call 415-861-2024....x 311

# Start your Holidays & the New Year at Metreon!

A GREAT PLACE TO PLAY,  
AN EVEN BETTER PLACE TO WORK!

## Openings@:

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- PlayStation®
- Sony Style
- microsoft®SF™
- Where the Wild Things Are™
- The Way Things Work—In Mammoth 3D
- Retail Attractions
- Loss Prevention
- Guest Services
- In the Night Kitchen
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## We offer:

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  - Matching gift program
  - Movie discounts
  - Metreon discounts
- (\* for full-time crewmembers)

## To apply:

Call 1•877•METREON  
or visit www.metreon.com or  
pick up an application in any  
store or attraction.

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# GUARDIAN

The Best of the Bay ... Every Week

## Volunteers needed for tooth decay prevention study.

Adults may qualify to participate.

If you are at least 18 years old, have cavities, and plan to reside in the Bay area for at least 2 1/2 years. Dental students provide standard dental care at lower cost than private practice. Study pays for initial x-rays. You will receive a minimum of \$200 reimbursement for completing the study. For details please contact: Kim Tran, Phone: (415) 476-6010, University of California, San Francisco. Department of Preventive and Restorative Dental Sciences. Division of Clinical General Dentistry

SWEDISH MASSAGE PN/SF Joanna 415-739-0226

## Wanted - Volunteers

For UCSF Substance Abuse Research on effects of Methamphetamine ("Speed" or "Crystal")

You must be: 21-49 years old; in good physical and mental health; with some past use of methamphetamine; but NOT ever addicted to methamphetamine; not currently addicted to any other drug. STUDY REQUIRES TWO 2 DAY SESSIONS IN HOSPITAL. THIS IS NOT A TREATMENT PROGRAM.

\$300 reimbursement.

Call 502-5802, ask for "hospital study"

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Learn how to make \$\$\$ Jingle singing. \$75 fee. Oct. 2nd. 6:30-9:30. (415) 956-3876

## Well-Educated Egg Donor Needed

Loving couple seek your help in having a child. If you are 21-29, over 5'6" with a slim build, reddish brown to blonde hair from a healthy familial background of Irish, English or German ancestry and would like to help this couple, please call Jacquelyne Gorton, Nurse Attorney, (415) 455-4626. \$5,000 fee + expenses.

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Haight Ashbury Free Clinics, Inc. Pharmacologic Research Unit.

Toll free 1-888-838-1778.

## Smoke Pot-Get Paid - \$2,680!

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ConfidentialReport.com

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FDA Approved vacuum pump or surgical enlargement. Gain 1-3". Permanent, safe. FREE brochure. Dr. Joel Kaplan, 619-574-PUMP. Latest enlargement info: 1-900-976-PUMP. (\$2.95/min)

## QUEER YOUTH

\*\*\*TALKLINE\*\*\*

Now seeking volunteers. Must be under 24, lgbtq. Call 415-703-6161, X38 by 09/25/00.

## Relationship Challenges? Recovery/Addiction Issues?

For counseling call Randy Weled MFT (415) 861-3455x3.

## \*\*\*Losing your hair?\*\*\*

Are you a male between the ages of 18-41 and experiencing hair loss? If so, you may be eligible to take part in a FREE hair growth study supervised by a Licensed Medical Doctor. If selected for study, you can receive up to \$1,200 in free treatments and may be chosen to appear on national television. Call 1 800-736-3223 x261

## \*\*HAIR MODELS NEEDED!\*\*

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Right now, the #1 money making opportunity on the Internet is owning your own Adult website. Small investment, unlimited potential! Toll Free 866-206-0684 x100.

## Women of All Races Needed

Be an Egg Donor!

Pacific Fertility Parenting Center is seeking responsible, healthy, non-smoking women ages 21-30. \$4,500. 1-800-734-2015 or www.SFfertility.com

## UCLA EATING DISORDER STUDY

If you have or ever had anorexia nervosa, you and your family members may be eligible for research study. Receive \$150. Phone (310) 825-9822.

## Veterans! Need A Job?

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Using Methamphetamine, Speed, Crystal? Want free Treatment?

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## Diabetic Adults -

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We Will Pay You \$75 for Participation

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Winter is our surf season + Mexico trip in February. 415-868-0264 Or visit www.surfbolinas.com

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## Consider An Act Of Love

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www.ucsf.edu/nosmoke/

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Build an active Fine Art Career with the Taking the Leap program. Call (510) 653-1655.

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THE RIGHT STUFF 1-800-988-5288

## Stand Up Comedy Training

(415) 921-2051.

www.sfcomedycollege.com.

## HOW CAN I AVOID GIVING MY PARTNER GENITAL HERPES?

If you have genital herpes and are involved in a straight, monogamous relationship with a partner who does not have genital herpes, consider helping with a medical research study to see if a familiar and approved herpes medication can prevent the spread of genital herpes.

This is a placebo-controlled study where both partners receive free doctor visits, study-related physical examinations, bloodwork and safer sex counseling. In addition, at the end of the study, the partner with herpes will be offered a year supply of the medicine for free. For more information, please contact Chris Eden MD or Talia at (415) 759-4126 or http://ceden@marcusconantmd.com

## Speed Problem?

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Toll-free 888-838-1778

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## GOT EGGS??

Our fertility center needs generous women aged 21-32 to help infertile couples start their families. You must be healthy and responsible. You can meet the couple you help. \$4,000 + expenses. Call Woman to Woman Fertility Center @ 1-800-314-9996.

## PSORIASIS PATIENTS

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## \*DO YOU HAVE ASTHMA?\*

Are you interested in participating in research studies?

Monetary compensation provided. Please call the UCSF Asthma Clinical Research Center at 415-502-4849 or email asthma@itsa.ucsf.edu

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www.sfcomedycollege.com.

## PANIC DISORDER

Do you suffer from panic attacks, with some or all of the following symptoms?

Shortness of breath, choking sensations  
Dizziness  
Trembling  
Racing heart beat, chest pain  
Sweating  
Chills or hot flashes  
Numbness or tingling sensations

Are these attacks unexpected?

Do you worry about the possibility of having a panic attack? Affiliated Research Institute is conducting a clinical Research study on an Investigational medication for Panic Disorder. Services provided to study participants include at no charge:

Physical exam, ekg, lab work  
Psychiatric evaluation, study medications and sessions with a psychiatrist.  
For more information, call toll-free: 1-888-588-4ARI (4274)

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## Volunteer Subjects Needed

\*Must be 21-45 years of age  
\*In good physical and mental health  
\*Have recent experience with methamphetamine  
\*But NOT addicted to it

This study will require frequent blood draws.  
This is not a treatment program.  
\$\$ Reimbursement Offered \$\$

## UCSF PSYCHOPHARMACOLOGY RESEARCH LABORATORY

Call (415) 476-7471 for more information.  
Call (415) 476-7498 to leave a message.

## Bipolar Disorder Study

Researchers in the Department of Psychiatry at the University of California, San Francisco are conducting a study of an investigational drug for bipolar disorder. To take part, candidates for the study must be at least 18 years old and currently experiencing a worsening of their bipolar illness. All study visits, examinations, laboratory tests and study drug are provided free of charge. The study will involve up to 38 visits over a period of up to 15 months. If you are interested in learning more about this study, please call the study coordinator at 415-476-7523.

## UCSF Diabetes Study

Must be at least 30.  
Diagnosed less than two years ago. Not taking diabetes meds. Free exams, medications.  
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# Feast!

Fall 2000  
Menu Guide  
to Bay Area Restaurants

THE SAN FRANCISCO BAY

**GUARDIAN**





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Weekend

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3 Embarcadero Center, Lobby Level

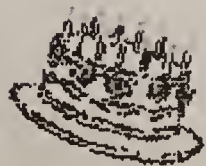
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Annabelle's . . . . . 4  
68 Fourth St.  
San Francisco  
(415) 777-1200

Backflip . . . . . 17  
601 Eddy St.  
San Francisco  
(415) 771-FLIP (3547)

Barking Basset . . . . . 5  
803 Cortland Ave.  
San Francisco  
(415) 648-2146

Butterfly. . . . . 15  
1710 Mission St.  
San Francisco  
(415) 864-5575

Canto Do Brasil . . . . . 8  
41 Franklin St.  
San Francisco  
(415) 626-8727

Cosmopolitan Café . . . . . 16  
121 Spear Unit B-8  
San Francisco  
(415) 543-4001

The Front Room . . . . . 6  
1500 California St.  
San Francisco  
(415) 928-1313

Irish Bank . . . . . 10  
10 Mark Lane  
(off Bush btwn. Grant & Kearny)  
San Francisco  
(415) 788-7152

Just Desserts . . . . . 2, 10  
248 Church @ Market  
San Francisco  
(415) 626-5774

La Bodega . . . . . 11  
1337 Grant Ave.  
San Francisco  
(415) 433-0439

La Pasta . . . . . 14  
900 North Point  
Ghirardelli Sq.  
San Francisco  
(415) 749-5288

La Scene Café & Bar. . . . . 18  
490 Geary St.  
San Francisco  
(415) 292-6430

Las Palmas . . . . . 7  
5804 College Ave.  
Oakland  
(510) 597-0890

Mom is Cooking . . . . . 19  
1166 Geneva Ave.  
San Francisco  
(415) 586-7000

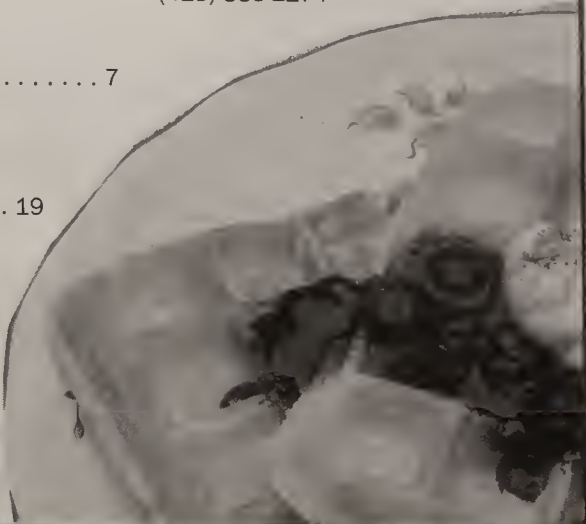
Sawa . . . . . 23  
559 Divisadero St.  
San Francisco  
(415) 614-0580

Sugar Bowl Bakery . . . . . 24  
480 Toland St.  
Phone (415) 824-3592  
1799F 4th St. Berkeley  
5999 Mission St. Daly City  
3640 Balboa St.  
2623 San Bruno Ave.  
Kaiser Clinic  
2238 Geary Blvd.  
San Francisco

Taj Mahal . . . . . 21  
398 Eddy St.  
San Francisco  
(415) 922-9055

Terra Brazilis . . . . . 8  
602 Hayes St.  
San Francisco  
(415) 241-1900

Vietnam II . . . . . 22  
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# The Barking Basset Cafe

## Breakfast

Served 8:00 to 3:00

### Eggs

Two eggs any style with sauteed potatoes and toast 4.75  
with ham, bacon or sausage 5.95

### Omelettes

Three eggs served with sauteed potatoes or grilled tomatoes & toast  
Apricot jam, ricotta cheese and crouton 5.80  
Sausage, spinach and roasted tomatoes 7.25  
Bacon and goat cheese 6.95  
Avacado and roasted tomatoes 6.10  
Ham, mushroom and swiss cheese 6.95

### Pancakes

Served with sweet butter and syrup 5.40  
With creme fraiche and berries (in season) 6.75

### French Toast

(Choice of Bread)

Served with sweet butter and syrup 4.95  
With steamed apples, whipped cream and walnuts 6.75

## Lunch

Served 11:30-3:00

Soup (changes daily) 2.85 and 3.85  
Mixed Green salad with House dressing 3.85

### Salads

Salad of Warm Potato and Sausage 6.10  
Grilled chicken and curry vinaigrette 6.95  
Goat cheese, apples, walnuts and citrus vinaigrette 6.85  
Skirt Steak salad with gorgonzola vinaigrette 7.25

### Sandwiches

Served with Choice of Salad of Mixed Greens or French Fries  
Hamburger or Vegetarian Burger Sandwich 5.75 with cheese 6.45  
Hot Dog Sandwich 4.85  
Grilled Ham and Cheese on Rye with Roasted Tomatoes 5.95  
Bacon, Lettuce and Tomato Sandwich 5.95  
Grilled Chicken Sandwich 6.95  
Patty Melt with Grilled Onions and Goat Cheese on Toasted Rye 6.45  
Tuna Sandwich with Capers, Roasted Tomatoes and Olive Oil served on a Kaiser Roll 5.85

### Sides

French Fries 1.85  
Spicy French Fries 2.00  
Grilled Tomatoes 1.60

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## SANDWICHES & MORE

**Vegan Veggie Burger** Made with our own fresh blend of vegetables, grains, and selected herbs .....5.50  
**Neatloaf Sandwich** Hearty, satisfying, and dynamic. ....6.25  
**Vegan BBQ Tofu Burger** Packed with protein and powered by our slow simmered BBQ sauce.....5.50  
**California Pizza** Sun-dried tomatoes, fresh basil, grilled onions, artichoke hearts, and cheddar or mozzarella cheese .....5.75  
**The Ultimate Vegetarian Burrito** A whole wheat chapati stuffed with tasty combinations of black beans, cheese, brown rice, guacamole, and sour cream and salsa.....5.50

## SALADS

**Infinite Bleu** Sautéed zucchini, broccoli, mushrooms, cabbage, onions, and brown rice surrounded by lettuce, and sprouts with a side of bleu cheese dressing. ....6.50  
**Ensalada Mexicana** A bed of beans and rice, topped with crispy salad, cheese guacamole, salsa, and sour cream with your choice of dressing.....6.50  
**Greek Salad** Exciting combination of spinach leaves, feta cheese, olives, tomatoes, red onions, and cucumbers with your choice of dressing. ....6.50

## ENTREES

**Peace Special** Chef's daily inspiration chosen from gourmet international recipes in honor of Sri Chinmoy's efforts toward world peace. Ask your server. ....Price varies  
**Neatloaf, Mashed Potatoes, & Gravy** Our specialty! A juicy loaf topped with an incredibly good sauce, and mashed potatoes with mushroom gravy. ....9.25  
**Curry** Exciting Indian choices from all regions. Not too spicy but full of flavor. Includes basmati rice, chutney, raita, and pita bread .....7.95  
**Vegan Samosa Dinner** Enjoy a complete meal of samosa, basmati rice, chutney, raita, and pita bread .....7.95  
**Vegan Potato-Tofu Ravioli** Ravioli stuffed with a tasty potato-tofu filling, covered with a zesty marinara. Served with an olive oiled garlic bread .....8.95

## BREAKFAST (8-11 am)

**Omelettes** served with grilled potatoes and toast  
**Cheese** .....4.00  
**Mushroom, onion, cheese** .....4.95  
**Broccoli, mushroom** .....4.95  
**Mexican Guacamole, salsa, cheese, sour cream** .....5.50  
**Californian** Sun-dried tomatoes, artichoke hearts, grilled onions, & cheese .....5.50  
**Scrambled Tofu** with fresh grilled potatoes and toast .....4.25  
**Biscuits, Mushroom Gravy, & 2 eggs** .....3.50  
**Huevos Rancheros** Rice, beans, and two fresh eggs on two corn tortillas topped with Ranchero Sauce and cheese guacamole salsa and sour cream .....5.25

...and much, much more





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	Mini	Small	Medium	Large	Colossal
A. The Front Room Special.....	6.88	10.25	12.20	16.07	17.89
B Chinese Pizza.....	5.80	7.99	10.15	12.99	15.50
C. Everybody's Favorite.....	5.37	7.63	10.09	12.63	15.14
D. The All American.....	5.37	7.63	10.09	12.63	15.14
E. Hawaiian Supreme.....	5.37	7.63	10.09	12.63	15.14
F. The Vegetarian.....	6.14	8.50	11.10	13.88	16.67
G. Portuguese Surprise.....	6.14	8.50	11.10	13.88	16.67
H. The Acapulco.....	6.14	8.50	11.10	13.88	16.67
I. The Seafarer.....	5.54	7.76	10.33	13.13	15.62
J. Calzone.....	7.50	9.99	12.50	14.99	
K. Clam & Garlic Pizza.....	5.54	7.76	10.33	13.13	15.62
P. Parisian Delight Special.....	6.88	10.25	12.20	16.07	17.89
R. The Greek.....	6.88	10.25	12.20	16.07	17.89
V. Low Calrie Pizza.....	6.07	8.35	11.00	13.60	15.70
X. White Pizza.....	6.07	8.35	11.00	13.60	15.70
Y. Garden Fresh Pizza.....	6.07	8.35	11.00	13.60	15.70
Z. Spicy Chicken Pizza.....	5.80	7.99	10.15	12.99	15.50
AA. Garlic Special.....	6.07	8.35	11.00	13.60	15.70

DINNERS All Ala Carte orders are served with garlic bread.

(Fresh sauteed mushrooms or two meatballs please add 1.50 ea.)

All Dinner orders are served with your choice of soup or salad and ice cream.

Lasagna.....	Ala Carte 7.25	Dinner 9.25
Eggplant Parmigiana.....	Ala Carte 7.75	Dinner 9.25
Ground Round Steak.....	Ala Carte 7.75	Dinner 9.25
Veal Parmigiana.....	Ala Carte 10.25	Dinner 11.50
Veal Scaloppine.....	Ala Carte 10.25	Dinner 11.50
Pasta Primavera.....	Ala Carte 7.50	Dinner 9.50
Baked Chicken.....	Ala Carte 9.25	Dinner 10.25
Chicken Parmigiana.....	Ala Carte 8.25	Dinner 10.25
Chicken Sec.....	Ala Carte 9.20	Dinner 10.25
Chicken Cacciatore.....	Ala Carte 9.20	Dinner 10.25
Portobello Mushroom Ravioli...	Ala Carte 9.50	Dinner 10.75

**FREE DELIVERY**





# Las Palmas

T a q u e r i a



## Traditional Burritos

Flour tortilla with rice, beans, cheese, salsa and choice of meat

RICE AND BEAN	2.95
CHICKEN Seasoned Chicken	3.95
Grilled Chicken	3.95
BEEF Seasoned Beef	4.35
Grilled Beef	5.35
PORK Seasoned Pork	4.95

## Vegetarian Burritos

Flour tortilla with rice, cheese, salsa, lettuce, sour cream and quacamole Tacos Corn tortillas with cheese, salsa, lettuce and choice of meat

CHICKEN Soft Shell	2.75
Hard Shell	1.70
BEEF Soft Shell	3.15
Hard Shell	1.90
PORK Soft Shell	2.75
Hard Shell	1.70

## QUESADILLAS

Grilled tortilla with melted jack cheese, salsa and choice of meat

CHICKEN	3.95
BEEF	4.35
PLAIN (included cheese only, add extra salsa .50)	1.95

## Tostadas

Crispy corn Taco with beans, cheese, lettuce, salsa and quacamole

CHICKEN	3.95
BEEF	4.35
PORK	3.95

## Nachos

Nacho chips with cheese, jalapeno, lettuce, salsa sour cream, quacamole and choice of meat

CHICKEN	5.95
BEEF	6.35
PORK	5.95
PLAIN NACHOS Chips with nacho cheese, jalapeno	2.75

## Enchiladas

Served two Enchiladas with rice, beans and sour cream

CHICKEN (2)	5.50
BEEF (2)	5.95
PORK (2)	5.50

## Tamales

Served three Tamales with sour cream and salsa, jalapeno (Either chicken or pork is served in a day)

CHICKEN (3)	5.50
PORK (3)	5.50

## Steak Sandwiches

Sliced Steak with grilled onions on sweet roll and or sweet cherry peppers.

CHEESESTEAK	4.69
PIZZA CHEESE STEAK	4.75
MUSHROOM CHEESE STEAK	4.99
DELUXE CHEESE STEAK	4.99
PLAIN STEAK	4.19

## Health & Fresh Juice Bar • Healthy Shakes

Small	2.65	Large	3.65	Banana Flavored
Shakes	Small	1.85	Large	2.65



5804 College Avenue Oakland, CA  
Phone 510-597-0890 Fax 510-597-0883





**CANTO DO BRASIL**  
BRAZILIAN CUISINE

**APPETIZERS**

BOLINH	COD FISH CROQUETTE	3.95
KIBE	BEEF CROQUETTE/BEEF CROQUETTE	3.95
RISOLIS DE QUEIJO	BRAZILIAN CHEESE CROQUETTE	3.95
PATE DE BERINGELA	A DELICATE PATE OF EGGPLANT	3.95
CALAMARI BRASILEIRO	BRAZILIAN FRIED CALAMARI, SAUTEED IN GARLIC AND LEMON	8.25
CAMARAO AO MOLHO	SPICY SUCCULENT PRAMS WITH HERBS ON TOMATO SAUCE	8.25

**SOUPS & SALADS**

	SMALL	LARGE
SALADA DE GALINHA	A TANGY BRAZILIAN CHICKEN SALAD SEASONED WITH OUR SPECIAL DRESSING	
	5.25	7.50
SOPA DE FEIJAO	A RICH BLEND OF BLACK BEANS	
	3.95	4.50
SOPA DE PEIXE	A TASTY MIXTURE OF BLACK MUSSELS, CLAMS AND FISH OF THE DAY	
		4.25

**ENTREES**

ALL ENTREES ARE SERVED WITH RICE, BEANS AND FAROFA (YUCCA FLOUR).

PRATO VEGETARIANO	SPICY VEGETABLES OF THE DAY SAUTEED LIGHTLY WITH GARLIC AND MANGO STRIPS	9.95
MUQUECA DE PEIXE	FRESH RED SNAPPER SAUTEED IN LEMON JUICE AND COCONUT MILK TOPPED WITH ONIONS, RED AND GREEN BELL PEPPERS	10.95
BOBO DE CAMARAO	PRAMS SAUTEED IN GARLIC, OLIVE OIL, BRAZILIAN SPICES, COCONUT MILK AND YUCCA SAUCE	10.95
BOBO DE GALINHA	CHICKEN BREAST SAUTEED IN GARLIC, OLIVE OIL, BRAZILIAN SPICES, COCONUT MILK AND YUCCA SAUCE	9.95
GALINHA NA CERVEJA	TENDER HALF CHICKEN MARINATED IN DARK BEER, BAKED WITH SAUDY BRAZILIAN SPICES.	10.95
BIFE ACEBOLADO	SLICED BEEF SAUTEED WITH FRESH HERBS, GARLIC AND TOPPED WITH ONIONS	9.95
PERNIL RECHEADO	SLICED ROAST LEG OF PORK STUFFED WITH VEGETABLES, BAKED WITH RED WINE AND BROWN SAUCE	9.95
FEIJOADA COMPLETA	A TRADITIONAL BRAZILIAN SPECIALTY. A STEW OF BLACK BEANS, SMOKED HAM, BEEF, SAUSAGE, AND GARLIC, SIMMERED ALL DAY WITH DRY FINE HERBS, AND BRAZILIAN SPICES. FEIJOADA WILL GIVE YOU A TRUE TASTE OF BRAZIL! (FRIDAY, SATURDAY, & SUNDAYS ONLY)	9.95

**CANTO DO BRASIL**  
RESTAURANT

IN HAYES VALLEY, A WALK TO THE SYMPHONY  
41 FRANKLIN ST. 415-626-8727  
SF, CA 94102  
WWW.CANTODOBRASIL.COM

# TERRA BRAZILIS

"Terra Brazilis' cuisine is comparable to the best in SF. Terra Brazilis offers a fun atmosphere and great service."

**GENE BURNS - KGO Radio**

Crispy Carnival Chips 4.50

Black Bean Soup, Cilantro Crema, Red Onion Escabeche 5.00

Frita Mista, Yucca, Plantains, Queso, Cabbage, Slaw 6.50

Watercress, Palmito, Citrus, Passion Fruit Vinaigrette 7.50

Chopped Romaine Hearts, Radishes, Queso Cotija, Peanut-Lime Dressing 6.50

Coconut Milk Steamed Mussels, Lime, Cilantro Chiles 8.50

Sauteed Calamari, Tomatoes, Linguica Sausage 8.00

Feijoada - Black Beans And Smoked Beef Stew, Rice, Plantains 14.50

South American Vegetable Ensalpado - Yucca, Chayote, Plantains, Butternut Squash, Cashew Ginger Coconut Milk Sauce, Rice 14.00

Grilled Chicken Breast - Kabob Squash Puree, Grilled Chayote, Pumpkinseed Sauce 15.00

Xim-Xim de Camarao Y Galinha - Bahain Chicken And Rock Shrimp Saute, Peanuts, Ginger, Chiles, Dinde, Rice 16.50

Grilled Hawaiian Albacore Tuna - Chayote Picadillo, Ripe Plantains, Salsa Maracuja 17.50

Churrasco - Grilled Annatto Paste Marinated Tri-Tip Steak, Yucca, Collard Greens, Chimichurri Sauce 17.00

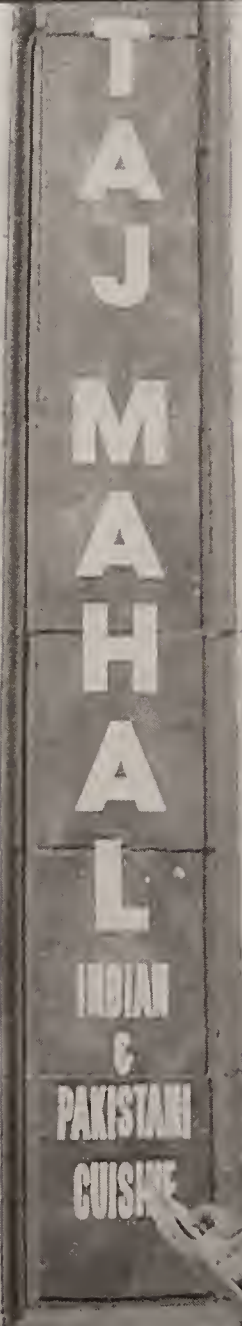
Moqueca de Mariscos - Shellfish Stew, Coconut Milk, Tomatoes, Dinde Chiles, Cilantro, Rice 18.00

General Manager - Christopher Carr  
Executive Chef - Michael Cook

602 Hayes St.  
415-241-1900  
Valet Parking Available



**Advertising in the Bay Guardian works! But don't just take our word for it.**



**Mason Waqar,**  
Owner,  
Taj Mahal Restaurant

Thursday, February 25, 1999

Bay Guardian  
520 Hampshire Street  
San Francisco, CA 94110

Dear Kevyn:

I've been advertising my restaurant, Taj Mahal, in the Bay Guardian for close to two years and couldn't be happier. You have been there to see my business grow and I can honestly say the Guardian has been a big part of that growth. I have tried other newspapers in San Francisco but nobody has treated me like the Guardian. The customer service and ad quality we get from the Bay Guardian is terrific.

I have learned that Guardian readers are a huge part of my customers and I continue to see fresh faces enter my restaurant. There are other places to advertise, but why? I have found the Guardian to be the most successful way to reach potential customers. I thank you for all of your hard work and continued attention you have given my business.

Thanks,

A handwritten signature in dark ink, appearing to read 'M. Waqar'.

Mason Waqar  
Taj Mahal Restaurant  
398 Eddy St.



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**GUARDIAN**

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AT:

[www.justdesserts.com](http://www.justdesserts.com)

**Pumpkin Cake**

**Pumpkin Pie**

**Pumpkin Bundt Cake**

**Pumpkin Loaves**

**Pumpkin Heads**

**Pumpkin Cookies**

**Pumpkin Cheesecake**

**Autumn Harvest Tart**

**Jack-O-Lantern**

**Pecan Tart**

**Apple Crumb Pie**

*\*see other page for locations*



**JUST DESSERTS**

SAN FRANCISCO • SINCE 1974

# The Irish Bank

## Bar & Restaurant



### Lunch Menu

*SOUP OF THE DAY* \$3.95

*IRISH BANK STEW* \$5.00

### *WILD FIELD GREENS*

served with Maytag blue cheese, red wine simple syrup poached pears, and caramelized walnuts

Small \$3.50 Large \$6.00

### *THE IRISH BANK'S CAESAR SALAD*

with shaved parmesan, herbed croutons, and hearts of romaine

Small \$3.50 Large \$6.00

with fresh grilled chicken breast

Small \$4.75 Large \$7.25

### *DUCK TRAP POND MAINE SMOKED SALMON & IDAHO SMOKED RAINBOW TROUT*

on brown bread medallions with wasabi creme fraiche, cold steamed fennel, lemon and orange segments \$6.75

### *THE IRISH BANK COMBINATION: Choice 2 of the following 3*

Small salad or Half sandwich and bowl of soup \$7.50

All sandwiches are made with Boar's Head Deli meats  
your choice of bread: Rye, whole wheat, sourdough, or three-seed baguette  
Your choice of meats: Smoked turkey, corned beef, seasoned filet of roast beef,  
served with house-made cole slaw or baby red potato salad \$8.25

### *TRADITIONAL SHEPHERDS PIE*

with mashed potato, beef mince and vegetables in a casserole dish \$8.25

### *GRILLED CHICKEN BREAST ON A SEEDED BUN*

with greens, fresh-cut Irish chips and chipotle aioli \$8.75

### *PHOUGHMAN'S LUNCH*

Maytag blue cheese, cheddar, mixed greens, Branston's pickle, brown bread and vegetables \$7.50

### *THE IRISH BANK BURGER*

with greens, fresh-cut Irish chips and your choice of cheddar or monterey jack cheese \$8.95

### *THE IRISH BANK GARDEN BURGER*

with cheddar or monterey jack cheese \$7.95

### *AWARD-WINNING IRISH BANK FISH & CHIPS*

served with house-made cole slaw, Sauce Tartar and lemon wedges \$8.50

[www.theirishbank.com](http://www.theirishbank.com)

10 Mark Lane, San Francisco, California 415-788-7152



# LA Bodega

## Tapas Calientes

Gambas al ajillo  
Prawns, Garlic, Olive Oil  
6.00

Calamares Fritos  
Fried Squid  
6.00

Setas al Ajillo  
Mushrooms Sauteed in Garlic, Wine, and Olive Oil  
4.00

Chorizo al Vino  
Spanish Sausage Sauteed in Wine  
5.00

Pescado Rebosado con Aioli Fried  
Fish with Garlic Mayonnaise  
6.00

Vegetales del Dia  
Sauteed in olive oil and Garlic  
4.00

## House Specialties

Arroz con Pollo  
Boneless Grilled Chicken with Rice and Green Cilantro Sauce  
12.00

Paella Valenciana  
Assorted Shellfish, Chorizo and Chicken Mixed with Rice in a Spanish Sauce and Garnished with Vegetables  
16.00

Paella Marinara  
Assorted Shellfish Mixed with Rice in a Spanish Sauce  
17.00

## Ensaladas

Ensalada de Tomate con Anchoas Tomato Salad with Anchovies  
6.00

Ensalada de Calamares Calamari  
Vinagrette on a Bed of Lettuce  
7.00

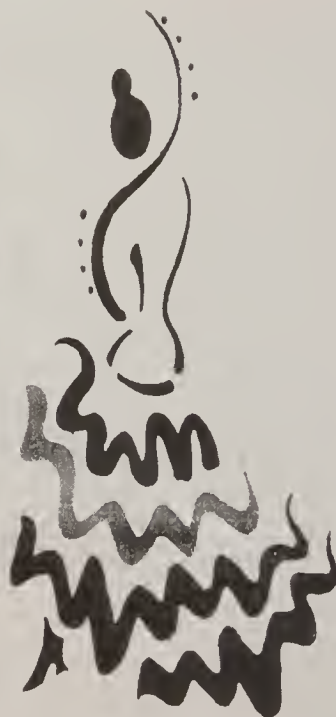
Tapas Frias  
Gambas Frias Salsa Roja Boiled Prawns with Cocktail Sauce  
6.00

Ensalada de Calamares Squid with Vegetables in a Vinegar Dressing  
5.00

Pimientos Rojos y Verdes Green and Red Peppers Roasted in Garlic Oil  
4.00

Thinly sliced Raw Beef, Shredded  
Parmigiano, Capers, Olive Oil, Lemon Juice  
7.00

Tortilla de Patatas  
Potato and Onion Omelet  
5.00



## Entrees

Berenjena Parmigiana  
Eggplant with Fresh Mozzarella and Tomato Sauce  
9.00

Pollo Porto  
Sauteed Breast of Chicken with Mushrooms and Porto Wine  
11.00

Penne Madrid  
Prawns, Mussels, Clams and Tomatoes in Garlic Sauce on a Bed of Rigatoni  
12.00

Zarzuela La Bodega  
Seafood Stewed in Tomato Sauce  
13.00

New York Gallicia  
Spanish Rice and Vegetables  
14.00

**1337 Grant Avenue  
San Francisco, CA 94133  
415-433-0439  
FAX: 415-433-3027**







# Feast!

Fall 2000



- |  |   |
|--|---|
| 1 Ananda Fuara<br>1298 Market St.<br>San Francisco<br>(415) 621-1994                               | 12 La Pasta<br>900 North Point<br>Ghirardelli Sq.<br>San Francisco<br>(415) 749-5288  |
| 2 Annabelle's<br>68 Fourth St.<br>San Francisco<br>(415) 777-1200                                  | 13 La Scene Café & Bar<br>490 Geary St.<br>San Francisco<br>(415) 292-6430  |
| 3 Backflip<br>601 Eddy St.<br>San Francisco<br>(415) 771-FLIP (3547)                               | 14 Las Palmas<br>5804 College Ave.<br>Oakland, Ca.<br>(510) 597-0890  |
| 4 Barking Basset<br>803 Cortland Ave.<br>San Francisco<br>(415) 648-2146                           | 15 Mom is Cooking<br>1166 Geneva Ave.<br>San Francisco<br>(415) 586-7000  |
| 5 Butterfly<br>1710 Mission St.<br>San Francisco<br>(415) 864-5575                                 | 16 Sawa<br>559 Divisadero St.<br>San Francisco<br>(415) 614-0580  |
| 6 Canto Do Brasil<br>41 Franklin St.<br>San Francisco<br>(415) 626-8727                            | 17 Sugar Bowl Bakery<br>480 Toland St. SF<br>(415) 824-3592<br>1799F 4th St. Berkeley<br>5999 Mission St. Daly City<br>3640 Balboa St. SF<br>2623 San Bruno Ave.<br>San Francisco |
| 7 Cosmopolitan Café<br>121 Spear Unit B-8<br>San Francisco<br>(415) 543-4001                       | Kalser Clinic<br>2238 Geary Blvd.<br>San Francisco  |
| 8 The Front Room<br>1500 California St.<br>San Francisco<br>(415) 928-1313                         | 18 Taj Mahal<br>398 Eddy St.<br>San Francisco<br>(415) 922-9055   |
| 9 Irish Bank<br>10 Mark Lane<br>(off Bush btwn. Grant & Kearny)<br>San Francisco<br>(415) 788-7152 | 19 Terra Brazilis<br>602 Hayes St.<br>San Francisco<br>(415) 241-1900   |
| 10 Just Desserts<br>248 Church @ Market<br>San Francisco<br>(415) 626-5774                         | 20 Vietnam II<br>701 Larkin St.<br>San Francisco<br>(415) 885-1274  |
| 11 La Bodega<br>1337 Grant Ave.<br>San Francisco<br>(415) 433-0439                                 |   |



# LA PASTA

## ITALIAN RESTAURANT & BAR

### Lunch Specials

#### Fried Seafood

Fried Fillet of Fish 8.95  
Battered and deep fried, served with French fries and house tartar sauce

#### Omelets

(served with roasted potato and cole slaw salad)

Steamed Seafood Omelet 10.75  
Mussels, bay shrimp, bay scallops with tomato and garlic

Mushroom and Cheese Omelet 8.75  
Sautéed mushroom with provolone cheese

Assorted Vegetable Omelet 8.25  
With eggplant, bell pepper, zucchini and tomato

Quiche of the Day 8.75  
Served with roasted potato, fresh greens, tomato

#### Sandwiches

(served with French fries and cole slaw salad)

Grilled Herb Marinated Chicken Breast 8.75  
With provolone chesses, served in focaccia bread

Grilled Vegetables and Mozzarella 7.75  
With eggplant, bell pepper, zucchini, tomato

La Pasta Hamburger regular 7.75/with cheese 8.75  
Served with lettuce, onion, tomato and grilled to your taste

### Pasta Specialties

Spinach fettuccine with Smoked Salmon 16.25  
In a fresh basil and tomato cream sauce

Prawns Spaghettini in Lobster Sauce 18.25  
In lobster bisque sauce and Fennel

House Special Seafood "La Pasta" 19.95\*  
Steamed fresh manila clams, mussels, squid, bay shrimp, bay scallop with tomato, garlic and white wine, served over angel hair and garnished with fresh basil

### Appetizer Specials

Salmon Cakes with Spicy Aioli 7.75  
House made salmon cakes served with seasonal mixed green

Calamari Vinaigrette 7.95  
calamari marinated with Balsamic vinegar mixed with fresh vegetables

Calamari Fritti 7.95  
Fried calamari with house made tartar and cocktail sauce

### Soups and Salads

Clam Chowder 5.75  
Traditional creamy New England style clam chowder

Zuppa del Giorno 4.75  
Soup of the day, prepared from the freshest ingredients

House Smoked Red Trout Salad 10.95  
Served with garden fresh vegetables, orange, watercress, walnuts with champagne vinaigrette

### Entrees

Grilled Salmon with Basil Lemon Butter 18.95  
Served with roasted potato and garden fresh vegetables

Stuffed Chicken Breast 16.25  
Served with fresh vegetables and mushroom marsala sauce

Grilled Rib-eye Steak 18.95  
Served wit potao gratin, roasted tomato, in black peppera sauce

**GHIRARDELLI SQUARE**  
Corner of Larkin & Beach 415 749 5288





# butterfly

pacific rim cuisine | late-night dining | live jazz  
open tues - sat



★ ★ ★ - michael bauer, sf chronicle

**grilled thai snapper** late summer melon salad with midori, chili, mint, vinaigrette topped with macadamia nut dust

**mahi mahi & lobster mushu fish tacos** heirloom tomato salsa, avocado wasabi crème fraiche

**plum & myer lemon grilled poussin** with asparagus points & forbidden rice

**grilled ponzu tofu** fermented black bean-roasted garlic sauce & baby bok choy

**singapore style wok fried chili crab** 1/2 lb. alaskan king crab over sticky rice

**surf and turf salad** thai river lobster, skirt steak, pickled ginger cellophane noodles, mango-lime vinaigrette

**pomegranate glazed rack of lamb** smashed baby red potatoes with mint pesto

**hawaiian style chili relleno** grilled day boat scallops & lobster with mixed greens and pineapple avocado salsa

executive chef - **eric hopfinger** | sous chef - **matt mermod** | pastry chef - **micah byrnes**

1710 mission street @ duboce | san francisco | 415.864.5575 | [www.butterflysf.com](http://www.butterflysf.com)





# The Cosmopolitan Cafe

## APPETIZERS

Potato, leek and celery root chowder w/ rock shrimp toast and red chili oil	7.00
Salad of seasonal greens w/ lemon -shallot vinaigrette with shaved fennel and aged Vella jack	6.00 6.50
Sautéed goat cheese gnocchi w/ wild mushrooms and truffle oil	7.00/14.00
Alderwood smoked salmon w/ an artichoke & cucumber salad and Meyer lemon creme fraiche	10.00
Crisp calamari and artichoke "Fritto Misto" w/ two dipping sauces	8.00
Salad of arugula and frisee w/ crisp duck, Asian pear and blue cheese	8.50
Prince Edward Island mussels And Chorizo sausage in a charred tomato broth w/ saffron rouille	9.00
Heirloom tomato salad with a goat cheese "sandwich" basil oil and balsamic	8.00
Cosmopolitan appetizer trio inspiration of the day (changes daily)	P/A

## ENTREES

Grilled wild King salmon on horseradish smashed potatoes w/ roasted Chiogga beets and salsa verde	17.50
Grilled Niman Ranch pork chop with a macaroni and three cheese gratin and bacon braised escarole	18.50
Peppercorn seared rare Yellow fin tuna on a lemon scented jasmine rice salad w/ tempura green beans and spicy citrus soy sauce	21.00
Pan roasted Fulton Valley chicken w/ squash pancakes, sautéed swiss chard and roast garlic-herb jus	15.00
Grilled Angus "Hanger" steak w/ whipped Yukon Gold potatoes, garlic sautéed spinach and Kentucky bourbon sauce	19.00
Sauteed Maine "Dayboat" sea scallops on an oxtail risotto w/ chives and white truffle oil	22.00
Red wine braised lamb shank w/ roasted corn spaetzle, butternut squash and spinach	18.50
Farmers market inspired vegetarian sampler	14.50

## SIDE DISHES

Whipped Yukon Gold potatoes	3.50
Sauteed spinach w/ lemon & garlic	4.00
Roasted corn spaetzle	4.00
Crispy American fries w/ house made ketchup	3.50
Squash pancakes	4.00

121 SPEAR STREET (between Mission & Howard) • RESERVATIONS 415-543-4001



# BACKFLIP

BACKFLIP IS AVAILABLE FOR PRIVATE PARTIES



Call us now to  
book your  
holiday event!

## smaller plates

### OYSTERS ON THE HALF SHELL

PER HALF-DOZEN - 15. • PER DOZEN - 25.

### POOLSIDE PIZZA - 10.

THE CHEF'S WHIM CHANGES DAILY; ASK YOUR SERVER OR BARTENDER ABOUT TODAY'S SPECIAL

### HOMETOWN MAC & TOURIST CHEESE - 8.

NEW YORK & WISCONSIN SHARP CHeddar

### AMERICAN FRIES - 6.

YUKON GOLD POTATO & GARNET YAM w/HOMEMADE KETCHUP

### PRAWN MARTINI - 12.

GRILLED TIGER PRAWNS, CELERY SALSA & COCKTAIL SAUCE

### MISS GLASS'S REQUEST - 9.

SESAME HUMMUS & MEDITERRANEAN OLIVES w/CROSTINI & VEGETABLES

### HOT DIP - 9.

SALINAS ARTICHOKE HEARTS & HUMBOLDT COUNTY GOAT CHEESE w/CROSTINI

### WINGS OF DESTINY - 12.

GRILLED CHICKEN WINGS w/BACKFLIP BBQ SAUCE

### GRILLED FLATBREAD - 6.

CILANTRO PESTO & RED PEPPER PURÉE w/PICO DE GALLO

### THE POWERFUL THIRST - 10.

CHEESY BREADSTICKS, PRETZELS, PISTACHIO NUTS & PUMPKIN SEEDS

### BALTIMORE FRIED CHICKEN - 13.

FRESH TENDERLOINS w/THREE SAUCES FOR THE DIPPING

### TWO-BITE BURGERS - 10.

A COUPLE OF SLIDERS w/PICKLES & A FEW AMERICAN FRIES

### THE SALINAS STANDARD - 8.

FOUR LITTLE ARTICHOKE & A HEAD OF ROASTED GARLIC w/SOME FLATBREAD

### BACK TO THE TRAILER - 10.

MACARONI SALAD, DEVILED EGGS, CHEESE WHIZ® & RITZ® CRACKERS

### PARISIAN PANCAKES - 15.

BUCKWHEAT BILINIS w/SMOKED SALMON & CRÈME FRAICHE

## then go here

### SANGRIA SALAD - 9.

CHOPPED ROMAINE, PINE NUTS, BALSAMIC ONIONS & SHAVED PARMESAN w/SANGRIA VINAIGRETTE

### CAESAR SALAD - 8.

CLASSIC w/ANCHIODE & PARMESAN

### BLOODY MARY SALAD - 9.

HEARTS OF CELERY, PICKLED FRENCH BEANS, TOY BOX CHERRY TOMATOES & GREEN OLIVES w/WORCESTERSHIRE & HORSERADISH VINAIGRETTE

### NORTHERN CALIFORNIA NIÇOISE - 12.

FRESH LOCAL ALBACORE, BLUE POTATOES, ARTICHOKE HEARTS, RED ONIONS, CAPERS & MIXED GREENS w/SIMPLE VINAIGRETTE

## now have an entrée

### THE COOPERSTOWN STANDARD - 20.

PAN-FRIED ANGUS NEW YORK STEAK, AMERICAN FRIES & FRENCH BEANS

### THE ALOHA STANDARD - 20.

GRILLED HAWAIIAN SWORDFISH w/PINEAPPLE SALSA, CHINESE BLACK RICE & SUNBURST SQUASH

### THE PETALUMA STANDARD - 18.

ROSEMARY & LEMON ROASTED HALF CHICKEN, GOAT CHEESE SMASHED POTATOES & FRENCH BEANS

### CHEF'S WHIM POT PIE - 15.

BAKED FRESH DAILY w/NORTHERN CALIFORNIA GREEN SALAD

## finish it off here

### DRUNKEN LITTLE BUNNY - 6.

MYERS'S RUM-SOAKED CARROT CAKE w/VANILLA BEAN ICE CREAM

### KICK-ASS CHOCOLATE CAKE - 6.

FUDGE, MILK CHOCOLATE & SEMI-SWEET CHOCOLATE w/VANILLA BEAN ICE CREAM

### CALIFORNIA CHEESECAKE - 6.

LEMON & VANILLA CHEESECAKE w/CHERRY & CHOCOLATE GANACHE

### CHEF'S WHIM PIE - 6.

ASK YOUR SERVER FOR TODAY'S SELECTION

Dinner is served Tuesday-Saturday from 7pm-10pm.

Executive Chef: Pat Griffin

601 Eddy @ the Phoenix Hotel • 415.771.3547



# La SCENE

## PRELUDE

Half a Dozen Oysters with Champagne Mignonette	\$10.00
Sizzling Moroccan Shrimp	\$8.00
Preserved Lemon, Garlic and Chillies	
Ohlone Smoked Salmon	\$8.50
Capers, Pickled Red Onions, Horseradish-Drill Cream and Crostini	
Vine Ripe Toybox Tomatoes in Puff Pastry	\$7.50
Bellwether Farms Crescenza Cheese	
Grilled Sea Scallops	
Parslied Potato Puree, Red Wine and White Truffle Oil	\$9.00

## ACT I

Star Route Farms Garden Salad	
Radishes and Sherry-Shallot Vinaigrette	\$5.75
Butterleaf Lettuce Salad	
Red Crimson Pears, Toasted Pecans, Bleu d'Auvergne and Lemon vinaigrette	\$7.50
Heirloom Tomato Salad	
Goat Cheese, Marinated Olives, Micro Greens and Basil vinaigrette	\$7.95
Hearts of Romaine with Caesar Dressing, Garlic Croutons, Shaved Parmesan and Anchovies	\$7.00

## ACT II

Grilled Pork Loin Chop	
Fresh Cranberry Beans, Swiss Chard and Grilled Fig Relish	\$17.00
Roast Breast of Duck	
Wild Rice, Garnet Yam Puree and Plum-Sour Cherry Sauce	\$18.00
Grilled Albacore Tuna	
Ratatouille, Basmati Rice and Black Olive Aioli	\$17.00
Red Wine Braised Lamb Shank	
Creamy Polenta, Wilted Spinach and Mint Gremolata	\$19.00
Grilled Chicken Breast	
Grainy Mustard Mashed Potatoes, Watercress and Grilled Apples	\$18.00
Trenne Pasta Provencal (vegetarian)	
Tomatoes, Capers, Olives, Roasted Fennel and Pecorino Romano	\$14.50
Roasted Salmon Fillet	
White Corn, Chanterell Mushrooms, Tomatoes and Thyme	\$18.00
Grilled Rib Eye Steak	
French fries, Baby Bluelake Beans and Toybox Tomatoes	\$22.00
Crispy Duck Leg Confit	
Black Beluga Lentils, Frisee and Aioli	\$17.00



Across from the Curran Theater  
**490 GEARY • 415/292/6430**





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**HOMEMADE  
MEXICAN  
STYLE FOOD**

**FULL BAR  
MARGARITAS  
OPEN 7 DAYS  
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**Huevos**

**Breakfast Burritos**

## **LUNCH**

**Tamales**

**Crispy Taquitos  
Enchiladas**

## **DINNER**

**Dinner Specials**

**Chimichanga  
Combinations**

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section features  
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delectable  
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fare.*

Publication date:

November 15

Advertising Deadline:

November 10th at 2.p.m.

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to reserve your space.**



# TAJ MAHAL RESTAURANT

*specializing in pakistani and indian cuisine*

398 EDDY STREET  
SAN FRANCISCO, CA 94109  
(415) 922-9055, FAX (415) 922-9055  
LUNCH 11:30 AM - 2:30 PM  
DINNER 5:00 PM - MIDNIGHT

## APPETIZERS

Papadam crispy spiced lentil wafers	\$.75
Vegetable Pakora mixed vegetable fritters	\$2.50
Vegetable Samosa crispy turnovers stuffed with potatoes & peas	\$2.50
Shammi Kabob minced beef patties	
seasoned with herbs & spices & lightly fried	\$3.50

## TANDOORI DELICACIES

Tandoori Chicken chicken marinated in a special sauce and grilled	
Leg:	\$3.00
Breast:	\$3.50
Chicken Boti tender pieces of boneless chicken	
marinated and grilled	\$5.50
Seekh Kabob ground beef mixed with	
herbs and spices and grilled on skewers	\$1.50
Beef Boti succulent pieces of beef marinated and grilled	\$5.50
Tandoori Chanp lamb chops marinated and grilled to perfection	\$7.50
Taj Mahal Mixed Grill succulent	
assortment of tandoori chicken, bee and lamb	\$8.50

## ASSORTED CURRIES

Chicken Curry chicken cooked in a mildly spiced curry sauce	\$4.50
Chicken Saag chicken cooked with spinach and herbs	\$5.50
Chicken Karahi chicken sauteed with fresh onions, tomatoes & bell	
peppers	\$5.50
Butter Chicken tandoori cooked in a creamy sauce with butter	\$6.00
Lamb Gosht lamb cooke with cream spinach & herbs	\$5.50
Bhuna Gosht lamb sauteed with fresh anions, tomatoes & bell peppers	\$6.50

## VEGATERIAN SPECIALTIES

Lahor Chikkar Chholey garbanza beans	
cooked in a special blend of hers & spices	\$3.50
Daal Masal split chic peas cooked in a mild sauce	\$3.50
Daal Mackny mixed lentils delicately spiced in a cream sauce	\$4.00
Mili Juli Sabzi mixed vegetables cooked	
with onions, tomatoes & aromatic spices	\$3.50
Palak Methi Aloo spinach cooked with patatoes and kasari methi	\$4.00
Bengan Bharitha roasted eggplant cooked with onions, tomatoes &	
cream	\$4.00
Saag Paneer spinach cooked with hamemade cheese and spices	\$5.50

## TANDOORI BREADS

Naan leavened flour bread baked in a clay oven	\$1.00
Sesame Naan naan with sesame seeds	1.50
Onion Kulcha naan stuffed with onion and fresh cilantro	\$2.00
Aloo Paratha naan stuffed with spiced potatoes and fresh cilantra	\$2.00
Garlic Naan garlic flavored naan	\$2.00
keema Naan naan stuffed with minced & spiced beef	\$2.50
Roti basic whole wheat bread	\$1.00

## RICE

Taj Mahal Special Rice bosmati rice seasoned with special spices	\$1.00
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## SIDE ORDER

Anchar mixed pickle in oil	\$1.50
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## BEVERAGES

Mango Lassi - Specialty of the House refreshing yogurt drink with	
mango flavor	\$2.50
Lassi refreshing yogurt drink	\$2.50
mango Juice non-dairy mango drink	\$3.00
Canned Sodas	
(coke, diet cake, pepsi, 7up, sprite, mt. dew & dr. pepper)	\$1.00
Bottled Water	\$1.00

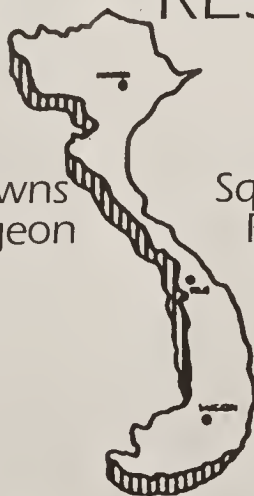
## DESSERTS

Kheer rice pudding with nuts	\$2.00
Kolfi indian style ice cream with nuts	\$4.00



# VIETNAM II

# RESTAURANT



Soup ■ Seafood ■ Prawns  
Lobsters & Crabs ■ Pigeon

Squids ■ Duck  
Pork ■ Beef

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of Vietnamese  
and Chinese  
Cuisine*

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CHOOSE FROM**

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701 LARKIN STREET S.F.



# SAWA RESTAURANT

"AUTHENTIC EAST AFRICAN CUISINE"

## Appetizers

1. Chicken or Beef Sambusa - Deep-fried egg roll shell filled with prime ground lean beef, cooked with onions and spices. Lunch \$2.50
2. Vegetable or Lentil Sambusa - Deep-fried egg roll shell, filled with your choice of freshly cooked vegetables or East African style lentils cooked with bell peppers and spices. Lunch \$2.00 Dinner \$2.00

## Soup or Salad

3. Green Salad - A mix of fresh green lettuce, ripe red tomatoes, carrots and cucumber with your choice of French, Italian, Ranch or House Dressing (Served with croutons or crackers) Lunch \$3.50 Dinner \$3.50
4. Chicken Soup - Chunks of tender chicken, carrots, potato, celery, diced onions and small pasta, all mixed together with a variety of spices to create a delicious bowl of chicken soup. Lunch \$3.50 Dinner \$3.50

## Entrees

All entrees served with your choice of injera (Eritrean style Bread) or rice, salad and spices.

5. Beef or Chicken Kilwa/Tibisi (with Berbere) - Lean beef or chicken stir fried with your choice of Eritrean butter (clarified butter) or vegetable oil, and onions, tomatoes, green peppers, berbere spice. Served hot or mild. Lunch \$7.50 Dinner \$8.25
6. Kitfo - Chopped lean beef, mixed with spices and seasoned clarified butter, prepared with home made cottage cheese. Served raw or slightly cooked. Lunch \$8.75 Dinner \$9.75
7. Zigni - Chunks of lean beef, simmered in red pepper sauce, with traditional Eritrean spices. Lunch \$7.00 Dinner \$8.00
8. Zebhi Dorho/Dorho Watt - The very favorite Eritrean dish. Marinated chicken cooked with onions, tomatoes, red pepper sauce, spices in your choice of traditional Eritrean butter or vegetable oil. Lunch \$7.00 Dinner \$8.00
9. Alich Begee - A delicious stew of tender lamb chunks, potatoes, carrots, green beans, onions, curry and spices. Lunch \$7.00 Dinner \$8.00
10. Meat Combinations - A combination of Zigni (Entree 7), Zebhi Dorho (Entree 8) and Alich Begee (Entree 9). Served with a side of Spinach, Birsin and Shiro. Lunch \$9.00 Dinner \$7.50

## Vegetarian Dishes

All entrees are served with a choice of injera (Eritrean Bread) or rice, salad and spices

11. Okra - Lightly cooked okra, flavored with fresh tomatoes, onions and spices. Lunch \$7.50 Dinner \$8.00
12. Vegetarian Alich - Served with a variety of vegetables, curry and traditional Eritrean spices. Lunch \$6.25 Dinner \$7.25
13. Zucchini - Lightly cooked zucchini, flavored with fresh tomatoes, onions and spices. Lunch \$6.50 Dinner \$7.25
14. Kantisha - Mushrooms sauteed in tomato sauce, corn oil, onions, tomatoes and traditional Eritrean spices. Served hot or mild. Lunch \$6.75 Dinner \$7.50
15. Shiro - A mild Eritrean dish, prepared with split peas, tomatoes, onions and green peppers. Lunch \$6.75 Dinner \$7.25
16. Birsin - Made for lentil lovers, this dish is prepared with tomatoes, red lentils and herbs. Lunch \$5.75 Dinner \$6.25
17. Hamli (w/your choice of Tuna, Sardine or without any fish) - Fresh spinach, tomatoes & onions deliciously marinated with spices. Lunch \$6.50 Dinner \$7.00

## Hot Beverages

Coffee - \$1.25 Americano Coffee - \$1.50 Espresso - (single) \$1.25 (double) \$1.75 Cafe' Latte - \$2.25 Cafe' Au Lait.....\$2.00  
Capuccino - \$2.00 Double Charge - \$2.50 Mocha - \$2.50 Machiatto - \$1.50 Hot Cocoa - \$1.50 Tea - \$1.25

## Cold Beverages

Iced Coffee - \$1.50 Iced Tea - \$1.25 Orange Juice (fresh squeezed) - \$2.00 Apple Juice - \$1.50 Soda - \$1.25 Bottled Water - 1.00

## Extras/Side Orders

Injera (flat bread) - \$1.00 Yogurt (plain, homemade) - \$.75 Rice - \$1.00

## Sweet Delights

Ice Cream (1 Scoop).....\$1.50 Baklava.....\$1.00

Open daily 11 am-10pm • Dinner served 4pm-10pm • 559 Divisadero St. • 415-614-0580



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